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DOCTOR WHO

THE **OFFICIAL MAGAZINE** OF THE BBC TELEVISION SERIES!

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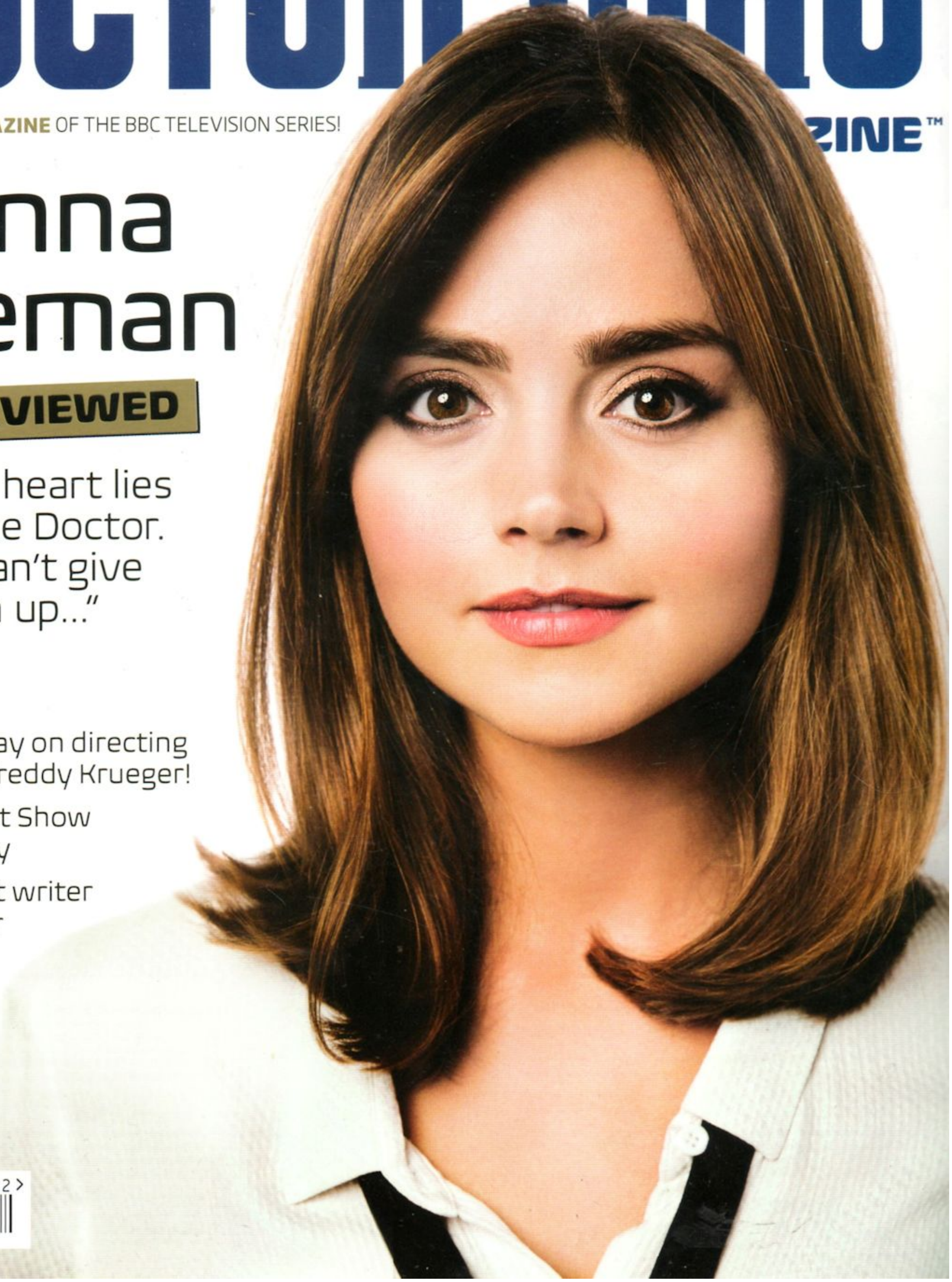

Jenna Coleman

INTERVIEWED

"Clara's heart lies with the Doctor. She can't give him up..."

PLUS!

- Rachel Talalay on directing Missy and Freddy Krueger!
- The Greatest Show in the Galaxy
- 1970s script writer David Fisher
- Comic strip action

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BBC DOCTOR WHO MAGAZINE

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LETTER FROM THE EDITOR

Happy New Year! And welcome to 2015! The year of flying cars and hoverboards, if you believe *Back to the Future Part II*, although in the *Doctor Who* universe, I think it means that Salamander must be about to come to power.

In our own universe, it looks set to be an exciting year for *Doctor Who*, with a new series of adventures for the Twelfth Doctor and Clara, beginning with *The Magician's Apprentice* (which joins 2009's *Planet of the Dead* in the unusual position of being the only stories for which we've known the titles before a single second of footage has been recorded, fact fans).

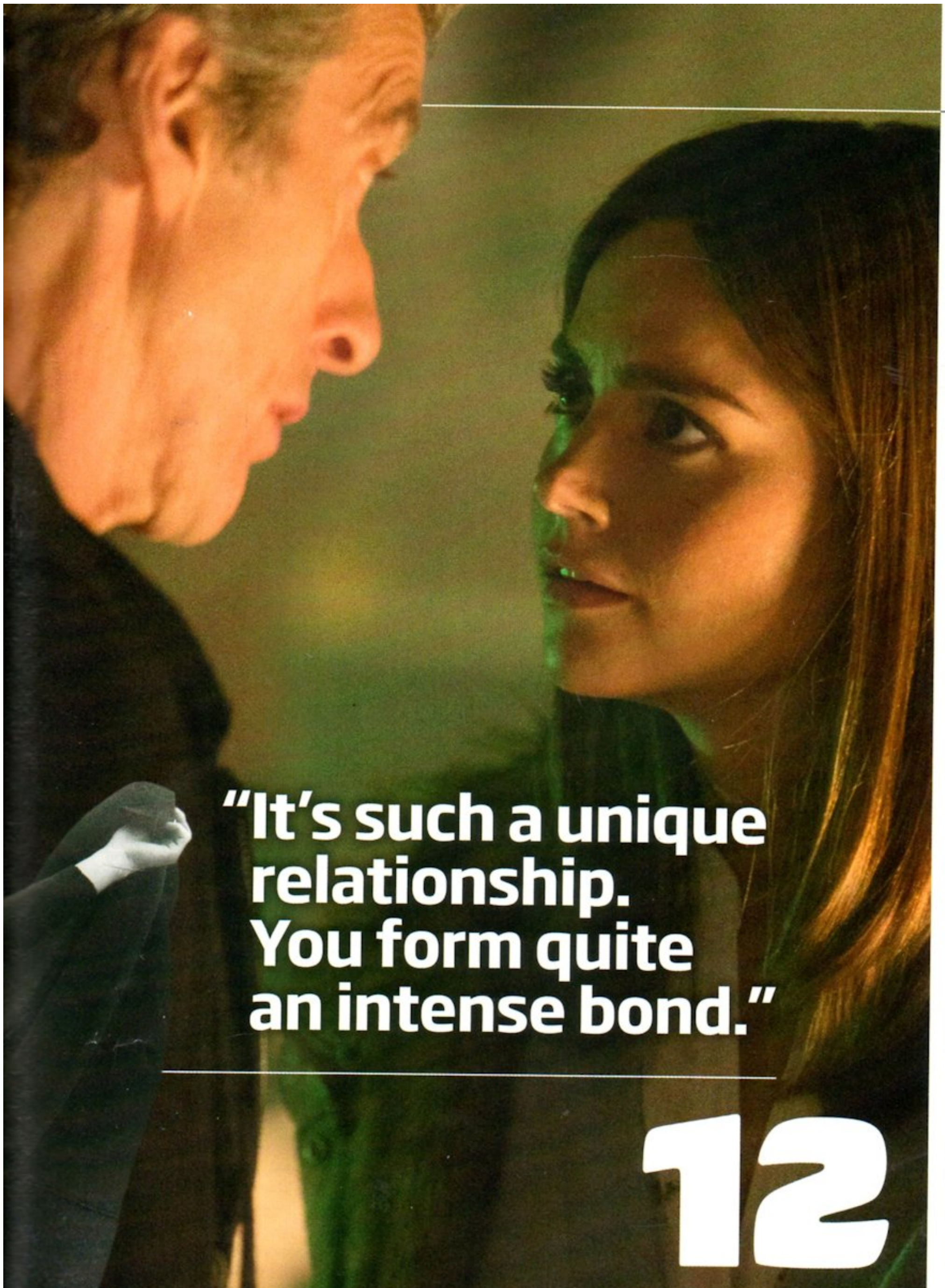
We caught up with Jenna Coleman a little while back, and you can read our interview with her on page 12. She's certainly been keeping us all guessing about whether she would be leaving the series or not, but the uncertainty really helped make the ending of the recent Christmas Special even more surprising, I'm sure you'll agree!

We've got a lot planned for **Doctor Who Magazine** over the coming months, and as ever, we'll be looking at the whole of the show's rich history, taking in every era and every Doctor. This issue, for example, we go right back to the 1960s to speak to Peter Purves, who played one of the First Doctor's most memorable companions, Steven Taylor.

Meanwhile, there's just space for me to give a plug to the **DWM** *2015 Yearbook*, which recently went on sale. This 100-page Special Edition was put together by Marcus Hearn and Peri Godbold, while Peter and Richard and I were working on the most recent regular issues – so I'm not biased when I say it's brilliant. It includes a look back at every episode of the 2014 series, plus interviews with executive producer Brian Minchin and Fourth Doctor Tom Baker. There are also pieces on last year's World Tour, Cardiff's *Doctor Who* Experience and *The Symphonic Spectacular*, as well as the world of *Doctor Who* in books, audios, music and action figures. Even if you haven't previously checked out the **DWM** Specials, you'll want to get hold of this one!

All that's left for me to do is to wish you a Happy New Year, and to look forward to another incredible year of adventures. Check out the subscription offer on page 16 for the latest fantastic deals on **DWM** – as we hope you'll stay with us for the ride.

Tom



"It's such a unique relationship. You form quite an intense bond."

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Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"What or who launched the Doctor on his never-ending journey?"

FINLAY WORRALLO asks: **How valid are the Doctor's marriages to Elizabeth I, Marilyn Monroe and River Song? Technically they're all dead, so he's a widower. But he could easily time travel back to when they're alive. So is he a bigamist or not?**
Blimey, you have a point. First of all, those marriages – now, given what we know, it's reasonable to assume that Time Lords meet and marry and mate in much the same way we do. Not inevitable, mind, but reasonable. I'm aware that there's some highly inventive material in the Virgin *New Adventures* books contradicting this, but in fairness, I think that's a separate (and equally valid) continuity.

Going by the TV show itself, and the interspecies shenanigans between Gallifreyans and humans established therein (Susan and David Campbell, Leela and Andred) it's simplest to assume they are wired in quite a similar way to us. Which means that the Doctor was married (or whatever is the Time Lord equivalent) on Gallifrey. Not just married, but married a *long* time. He didn't just have children, he had *grandchildren*. He had a whole life. Actually, he had the beginnings of a dynasty. It always gives me pause for thought, that. There's so much we don't know, and never will. What happened, that black day... what or who launched the Doctor on his never-ending journey? But never mind that for the moment. The big thing here: there is a woman in his past, to whom he was married for a very long time.

Mrs Who No 1: Dead, I presume? I suppose she must be. Think about that for a moment. He never, ever mentions her, never discusses her. Again, what happened?! But he's not a bigamist on that score.

Mrs Who No 2. Elizabeth the First. Well, they definitely got married. I saw it happen in *The Day of the Doctor*. And then he never went back. Hard to excuse the old devil, on this front. Frankly, she deserved better. She tackled and killed a Zygon, cleverly took command of the Zygon invasion force, learned their plans, secured the Doctor's safety, returned his TARDIS to him and despatched him to the future to administer the *coup de grâce*, while locking up the Zygons in the specially created Under Gallery until he could get there. Thinking about it, she's too good for him. Any of him! But does it count as bigamy if the marriage is, erm, unconsummated? And there's a word I never expected to write in this column. A tentative Not Guilty, but with a Big Frown of Disapproval.

Mrs Who No 3. Marilyn Monroe. But can we trust this information? I have a suspicion it never really happened, and that she was teasing him, one slightly drunken Christmas. And anyway, she married other people too. Again, Not Guilty.

Mrs Who No 4. River Song. Ahh, now there's a one! A point that no-one seems to notice is this: in *The Wedding of River Song*, there is no wedding, and River Song doesn't get married. The Doctor never whispers his name to her, and is, in any event, miniaturised inside a robot replica of himself (which even by bloke standards, betrays a certain reticence about commitment). Of course, River swaggers about the place, calling the Doctor her husband, but, well, she would, wouldn't she? And at some point he does tell her his name – but she probably tickled him a lot or something. Hand on my heart, I can't swear River and the Doctor didn't misbehave when we weren't looking (I don't actually know, as the Doctor doesn't tell the BBC everything), but I don't think bigamy figures here. Besides, I bet River got married about 428 times. Once for each gender.

So there you go. I think he's in the clear. But who knows what's coming next...?

SIMON FISHER asks: **What is the 'Promised Land' that the Half-Face Man and the Robot Knights are trying to get to? Is it the Nethersphere? And if so, why do they want to go there?**
The idea of an afterlife is implanted in our species by Missy – or at least, it's encouraged and strengthened by her. A lot of people (and semi-people) got caught up in the net.

ROWAN WOOD (12) asks: **In *Blink*, it's established that the Tenth Doctor and Martha watched the Moon landing four times in 1969. In *The Impossible Astronaut*, Canton records a Silent telling everyone to kill it on sight, and the Eleventh Doctor cuts it in with the Moon broadcast, which hypnotises everyone. Wouldn't the Tenth Doctor and Martha have been hypnotised?**
No, no, no. The Doctor doesn't travel back to 1969 in his time and space ship, and then watch it on *telly!* He took Martha *there* – live! On the Moon, with a picnic. Sitting in the TARDIS doorway, watching the action – and waving to their other selves from their other visits. Also – and this is probably relevant – I hadn't actually written *Day of the Moon* when I wrote *Blink*, so it was slightly hard to accommodate it.

"By tonight I'll be in Victorian London."

PAUL PHIPPS-WILLIAMS asks: **Did Clara ever finish her Christmas dinner in *The Time of the Doctor*? If not, where did her family think she ended up?**
They thought she took off in some kind of strop, and were a bit worried about her for a few months. It wasn't, by Christmas dinner standards, a success.

My favourite thing about this, though, is looking at it from Clara's point of view. Christmas, for her, goes continuously from that kitchen scene at the start of *The Time of the Doctor* to the bit where the Doctor jumps into the river, in *Deep Breath*. That's still Christmas Day for her! You know how sometimes it can seem like a long day...?

A new Doctor: always a tricky proposition.

GUY ADAMSON (16) asks: **I notice that the Cybermen blindly obey Missy, but there's no mention of any reward for them. Did she go forward in time and forge an alliance with the future Cybermen – or are they all-new Cybermen, converted by her, based on the Cyber-blueprints?**
Those were Missy's version of Cybermen – born to obey. Mind you, we all are, when Michelle is around!

KEVIN BURNARD asks: **River Song and Bernice Summerfield are both space archaeology professors, so I can't help but wonder... have they ever gone on expeditions together?**
Remember those 428 marriages I mentioned...

MICHEAL McGEE asks: **What was the most challenging aspect of the writing the 2014 series? Was it introducing a new Doctor? Was it the task of bringing back the Master in such a new and cool way? Or was it something totally different?**
As always, it was the Doctor. Creating a new Doctor – or rather, helping Peter to, because it's so much down to the performance. I've said it many times, but it bears repeating: *Doctor Who* is a star vehicle. It just happens to have a new star, fairly often. Trying to forget how to write the Matt Doctor – who was welded into my brain, and still lives there, making endless cups of tea, and forgetting to drink them because he saw a shiny thing – and embrace a whole new version of the character. Oh. That's challenging. And exciting, of course. But 'excitement' is what we call 'fear', once we've survived it.

ANTHONY FINCH asks: **Why do Daleks need spaceships? If they can travel through space and are virtually indestructible, what's the point?**
Oi! You! What are you doing in that car, that train, that bus? You can *walk*, can't you? **DWM**

If you have a question you'd like Steven to answer, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Production gets underway on Capaldi's second series!

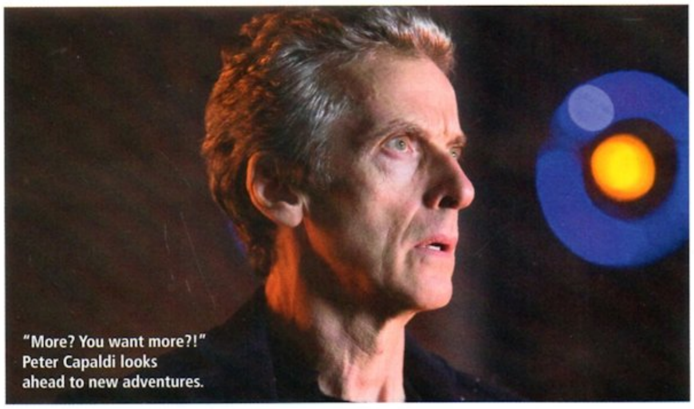
Recording has begun on Peter Capaldi's second series of *Doctor Who*, which will once again be overseen by showrunner Steven Moffat and his fellow executive producer, Brian Minchin.

After much speculation in the press at the end of last year, it has been confirmed that Clara Oswald, played by Jenna Coleman, will continue to accompany the Twelfth Doctor on his adventures.

Speaking at the preview screening of the *Doctor Who* Special *Last Christmas* at the BFI on Wednesday 17 December, Steven Moffat confirmed that "Jenna, obviously, will be in all of the next series."

Jenna herself added, "It's wonderful. I get a whole extra series of stories with the Doctor! I couldn't walk away with the story left unresolved, and there's so much more to deal with."

Peter Capaldi agreed, saying, "I'm thrilled. I think Jenna is a fantastic assistant. She's fantastic to work with. I was so excited and delighted when she finally agreed to stay on."


"More? You want more?!" Peter Capaldi looks ahead to new adventures.

Earlier that day, a readthrough for Block One, comprising Episodes 3 and 4 of the season, took place in London. Recording on the series was due to begin on Monday 5 January. The new series of *Doctor Who*, which launches with an episode by Steven Moffat called *The Magician's Apprentice*, will be broadcast later this year on BBC One and on TV stations around the world.

Lethbridge-Stewart book range

A brand new series of novels – *Lethbridge-Stewart* – is to be published by Candy Jar Books. The books, set shortly after 1968's *The Web of Fear*, reveal the untold story of Colonel Alistair Lethbridge-Stewart, before he was promoted to the rank of Brigadier.

The series is licensed by the Executor of the Haisman Literary Estate, Mervyn Haisman's granddaughter Hannah Haisman, and endorsed by Henry Lincoln. The first series consists of *The Forgotten Son* by Andy Frankham-Allen, *Horror of Det-Sen* by Lance Parkin, *The Schizoid Earth* by David A McIntee and *Mutually Assured Domination* by Nick Walters. *Lethbridge-Stewart* launches on 22 February 2015, with one book released each quarter.

Lethbridge-Stewart
THE FORGOTTEN SON
ANDY FRANKHAM-ALLEN

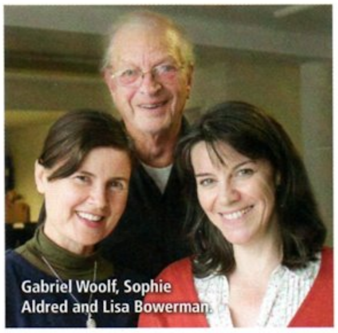
The Return of Sutekh!

One of *Doctor Who*'s most powerful villains will rise again. Sutekh, the last of the Osirans, returns in a box set from Big Finish Productions in 2015.

Gabriel Woolf, who played Sutekh in the 1975 story *Pyramids of Mars*, once more provides the lethal tones of the Egyptian God of Death, facing off against Sylvester McCoy's Doctor, Lisa Bowerman's Professor Bernice Summerfield and Sophie Aldred's Ace.

The Triumph of Sutekh is the second box set in the series *Doctor Who: The New Adventures of Bernice Summerfield*. "We were trying to find a suitable story that would really show off Benny," explains Big Finish producer James Goss. "Bernice is an archaeologist, she's a specialist in Martian excavations... all of a sudden the penny dropped and it seemed so obvious. Bernice excavating the Pyramids of Mars and encountering Sutekh. Why had no-one done this before?"

The most famous thing about Sutekh is his voice. Still sounding as menacing as ever, Gabriel Woolf was happy to return to the role. "I always thought I had rather a gentle voice," he says, mystified by the impact he's had on *Doctor Who*. "It was two days out of my life spent inside a funny costume sitting on a throne being rude to Tom Baker. I forgot about it until about 30 years later when someone discovered I was still alive and the rest is history!"


Gabriel Woolf, Sophie Aldred and Lisa Bowerman.

"He is the voice of God," enthuses Lisa Bowerman. "He just has to speak and everybody listens." The four stories in the box set see the Doctor, Benny and Ace battle Sutekh on Mars, in Ancient Egypt, in present-day Cairo, and in an English country house. *The Triumph of Sutekh* is released in June 2015.

Sutekh returns!

Retro Posters

Posters by artist Stuart Manning, originally commissioned by the *Radio Times* to illustrate each episode of the 2014 series of *Doctor Who*, have been released by BIG Chief Studios Ltd. The prints will be exclusively available in two formats: sold in a set of 12 designs in a bespoke string and washer envelope with cover letter and certificate of authenticity and also sold individually as limited edition art prints using archival quality pigment inks onto fine art matte paper. *Doctor Who: The Retro Poster Collection – Series 8* is priced at £49.99 and the Limited Edition prints are priced at £49.99 each. Visit *www.bigchiefstudios.co.uk* for more details.

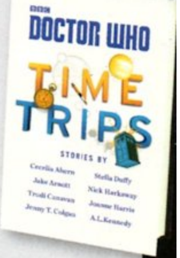
DEEP BREATH

Charity Convention

A special one-day event called 'A Day in the Life of Simon Fisher-Becker' will be held on Sunday 25 January 2015 at the Penarth Pier Pavilion Cinema. Among the events, Simon will present his show *My Dalek Has a Puncture* as well as signing autographs (for no extra charge). All proceeds will go to Penarth Arts and Crafts Limited. Visit *www.penarthpavilion.co.uk/events* for details and to book tickets.

Time Trips

BBC Books is set to publish the *Doctor Who: Time Trips* collection in hardback. These short stories were first published as eBooks, and will by available in print for the first time. The book contains: *The Anti-Hero* by Stella Duffy, *Salt of the Earth* by Trudi Canavan, *The Loneliness of the Long-Distance Time Traveller* by Joanne Harris, *The Death Pit* by AL Kennedy, *A Handful of Stardust* by Jake Arnott, *The Bog Warrior* by Cecelia Ahern, *Keeping Up with the Joneses* by Nick Harkaway and *Into the Nowhere* by Jenny T Colgan. There will also be a second, brand new, short story by Jenny T Colgan contained within the slip cover. *Doctor Who: Time Trips* will be released on 5 March, RRP £20.00.



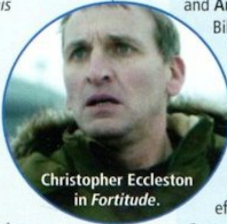
BEYOND THE TARDIS

In time, in space... in another place! Just what have the cast and crew of *Doctor Who* been up to recently...?

COMPILED BY **DOMINIC MAY**

Happy Who Year

■ Various contributors to *Doctor Who* since 2005 launch TV dramas this month. **Christopher Eccleston**'s Arctic scientist Professor Charlie Stoddart arrives in 12-part frightener *Fortitude* on Sky Atlantic late January with **Michael Gambon** and **Jessica Raine**. (Eccleston also presents Radio 4's *Jim Allen: A Man of his Words* on 8 January.) **David Tennant** returned as DI Alec Hardy opposite **Olivia Colman** as Ellie Miller on 5 January in **Chris Chibnall**'s *Broadchurch* Series Two, featuring **Arthur Darvill** as Reverend Paul Coates plus **Eve Myles** and **Meera Syal**. Continuing until 23 February, other contributors include producer **Richard Stokes**, costume designer **Ray Holman**, director **James Strong** (Episodes 1 and 2) and guest star **Adjoa Andoh** (Episode 1).



Christopher Eccleston in *Fortitude*.

Cucumber Relish

■ **Adjoa Andoh** also features as Marie in **Russell T Davies**' eight-part hour-long C4 Manchester-based drama *Cucumber*, airing late January, followed each night by E4's half-hour anthology *Banana*, and 4oD's factual online instalment *Tofu*, from **DWM**'s **Benjamin Cook**. Commissioned by **Piers Wenger**, executive-produced by **Julie Gardner** and produced by *An Adventure in Space and Time*'s **Matt Strevens**, *Cucumber* includes a *Sarah Jane Adventures* reunion between **Anjli Mohindra**'s Veronica and **Cyril Nri**'s Lance, *In the Forest of the Night*'s **Nana Amoo Gottfried** as Peter Phillipson with *Gridlock*'s **Ardal O'Hanlon** as Brian and *Doctor Who Live*'s **Rufus Hound** as Rupert (Episode 4), *Love & Monsters*' **Moya Brady** as Iris (Episode 7) and **Andrew Hayden-Smith** as Billy Dunbar (Episodes 7 and 8 plus *Banana* Episode 1). Other personnel include directors **Alice Troughton** (Episodes 4-6) and **Euros Lyn** (Episodes 7 and 8), **Louise Page** (costumes), **Danny Hargreaves** (physical effects), **Andy Pryor** (casting), **Steve Smith** (make-up assistant) and **Tim Hodges** (editor).

Karen Gillan at the *GQ* Men of the Year Awards in LA.

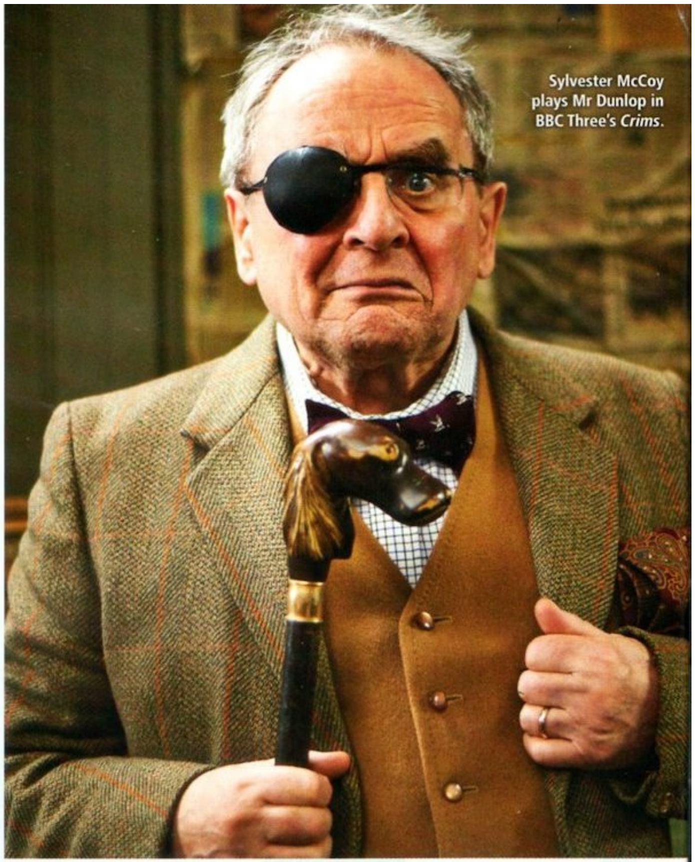
© REX

Sylvester Teaches Latin

■ **Sylvester McCoy** plays 70-year-old one-eyed, wooden-legged Latin teacher Mr Dunlop in Episode 2 of BBC Three's six-part Young Offenders Institute comedy *Crims* on 15 January. **Colin Baker** enterprisingly travels to Jacksonville, Florida in January for Episode 4 of the fan-produced web series *Star Trek Continues* (launching via *www.startrekcontinues.com* in the spring. He claims he could not resist the crossover, commenting, "I've got one over on Shatner, because he's only ever done *Star Trek*!" and says his character will be "the leader of my nation, let's put it that way."

Matt and Karen

■ Karen Gillan attended the *GQ* Men of the Year Awards in the luxurious Chateau Marmont hotel in Los Angeles on 4 December, wowing the crowds in a pink skater dress. **Matt Smith** is reportedly signed up for zombie movie *Patient Zero*.



Sylvester McCoy plays Mr Dunlop in BBC Three's *Crims*.

Other TV

■ **Peter Capaldi**, who attended art auction *SyriART* benefitting Syrian children at risk on 11 December, was a *Jonathan Ross Show* guest on 20 December. **John Hurt** read from *The Snowman* for Sky Arts' *Christmas Window Live* on 3 December and was Prince Bolkonsky in Radio 4's marathon New Year's Day *War and Peace* broadcast. **Dan Starkey** competed for Trinity Hall, Cambridge in BBC Two's *Christmas University Challenge* from 26 December. BBC One's *Mapp and Lucia* with **Mark Gatiss** as Major Benjy and **Steve Pemberton** as Georgie Pillson aired over Christmas. **Mark Williams** returned for a 15-episode run of BBC One's *Father Brown* on 5 January. **Yee Jee Tso** played a blink-and-you-miss-him English teacher in *Gracepoint* Episode 8. **Helen Raynor** is a writer on ITV's *Mr Selfridge* Series Three.

The Freema Degrees

■ Audio political whodunnit *Six Degrees of Assassination* stars **Freema Agyeman** as MI5 counter terrorism officer Ellen Townsend and *Sherlock*'s Andrew Scott plus *Kill the Moon*'s **Hermione Norris** (*audible.co.uk*).

Awards Summary

■ October: Crime Thriller Awards went to **Keeley Hawes** (*Line of Duty*) and *Sherlock*'s Amanda Abbington with *Sherlock* collecting Television Drama, Production Design, Makeup and Hair at the British Academy Cymru Awards. November: The RTS North West awards honoured **Bernard Cribbins**' *Old Jack's Boat*, **John Simm** (*Prey*) and **Sarah Lancashire** (*Happy Valley*). **David Tennant** won Television Actor for *The Escape Artist* with *Southcliffe*'s **Shirley Henderson** Television Actress at the British Academy Scotland Awards. *Old Jack's Boat* triumphed again at the British Academy Children's Awards. **Rona Munro**'s *The James Plays* won Best Play at the Evening Standard Theatre Awards. December: RTS Craft & Design Awards went to **Davy Jones** (*In the Flesh*'s make-up design), *Vengeance on Varos*' **Annie Hardinge** (*Rev*'s costume design) and *The Sarah Jane Adventures*' **Colin Gorry** (*The Smoke*'s special effects). **Gugu Mbatha-Raw** collected Best Actress at the British Independent Film Awards. Finally, *The Unicorn and the Wasp*'s **Felicity Jones** has received a Golden Globe nomination for Stephen Hawking biopic *The Theory of Everything*, featuring Eddie Redmayne's Hawking performing a Dalek impersonation.

Quickies

■ **Steven Moffat** was placed 84th in the latest Media Guardian Top 100 powerful UK media people. **Anjli Mohindra**, who played Amara Suri in BBC One's *The Missing*, is Kenkashan Husain, daughter of **Meera Syal**'s Zehrunisa in *Behind the Beautiful Forevers* at the Olivier Theatre (NT Live 12 March) until 13 April. **Gareth David-Lloyd** and **Dennis Lill** play jurors in *Twelve Angry Men* (touring from 26 January). **Penelope Wilton** stars as Irmgard in *Taken at Midnight* at London's Theatre Royal, Haymarket (15 January to 14 March). **Brian Blessed** plays *King Lear* at Guildford's Holy Trinity Church (17 January to 14 February).

Obituary

■ **Ian Fairbairn**, who played Questa in *The Macra Terror*, Gregory in *The Invasion*, John Bromley (and Loudspeaker voice) in *Inferno* and Dr Chester in *The Seeds of Doom*, died on 2 December. **Tom Adams**, who was *Warriors of the Deep*'s Vorshak, died on 11 December aged 76. **Dorothy-Rose Gribble**, who played a Slave in *The Romans*, died on 1 October aged 97. **Ken Tyllsen**, who was the First Sensorite and First Scientist in *The Sensorites*, died on 11 June aged 75. He was a Dalek Operator in *The Dalek Invasion of Earth* and *The Evil of the Daleks* and in *The Chase* operated a Mechonoid and the Fungoid designated No. 3 Mushroom Malone. **DWM**

Ian Fairbairn in *Inferno*.

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Panini Magazines

GALAXY FORUM

The Master's change of gender, respecting Lord Nelson, and theories on the Moon and the Valeyard. Oh yes! It's your letters!

Welcome back! As production on Peter Capaldi's second series as the Doctor gets underway, the revelations and consequences of his first series are still being felt...

MASTERSTROKE!

A female Master! She really made an impact; this incarnation is seriously bizarre, but delightfully bonkers and brimming with a playfulness and subtle creepiness that created a mind-blowing interpretation of this devious Time Lord/Lady. And Danny Pink is *dead*, they killed him in such a tragic moment in the story that shook me to the core. So many shocks!

LOUISE POND EMAIL

The Master: she's all woman!

Part of me had hoped for a while that Missy would actually be revealed to be the Rani, but I've thought of Missy being the Master all this time, and I can't believe I dismissed it! It's about time *Doctor Who* tore up the rule book and shook things about. Change is a key part of the show and people should embrace it! Thank you Steven and the production team for changing the recipe and bringing the show into the twenty-first century!

NICHOLAS BRENT EMAIL

As a 30-year-old fan in America, I was brought right back there with a pit in my stomach after *Dark Water*. The Master has regenerated into a woman and it seems to me that Mr Moffat is determined to succeed Peter Capaldi in the same way. If that happens I will be done watching a show that formed me as a person. My boyhood hero simply is not a woman. That said, there are some wonderful actresses who could play a great Doctor-ish role, and having a female Time Lord (or Lady) around the show or a spin-off is something I would watch and enjoy. I regret to say that I could not accept a future Doctor as a woman. Doctor Who was a role model for me as a boy, and that's how I view the character today.

PAUL WERSTEN EMAIL

Ever since Tom Baker mischievously suggested over 30 years ago that the next Doctor might be a woman, I've longed for this to be the case. *Doctor Who* is a show that can go anywhere and be anything – so why shouldn't the lead character change sex? And now that we've seen how brilliantly the Master can be played by a woman, I really hope that when the sad day comes for the Twelfth Doctor to depart, his successor will take female form. Miranda Hart, anyone?

TOMASINA PHILIPS EMAIL

TEXT IN!

Message us from your mobile!

- **DOUGIE STRAX** Having watched *The Complete Eighth Series* box set again and again, I've decided that Peter Capaldi is the definitive Doctor. So there!
- **CORPORAL BELL** No Peter Capaldi in the new series of *The Musketeers*?! Bang goes the *Doctor Who* crossover.
- **JOHN PAYNE** Great to see Lew Stringer gracing your pages! Could a *Combat Colin*/*Doctor Who* crossover be on the cards?
- **LUKE** What a great pairing Capaldi and Missy would be once Clara departs!
- **DARKSTAR** My ex-wife coming back as a Cyberman? Wouldn't notice the difference.
- **IG AL** Just been listening to Big Finish's *Cyberman* series again – awesome stuff!

Send your messages by texting DRWHO followed by your name and your message to 86611. Texts are charged at 35p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: SPOKE, 0333 202 390.

So, what's the verdict? Is he a good man?

STAR LETTER

Regarding the question whether the Doctor is a 'good man', the answer is simple: yes! Why? Because he seeks justice. He does not act in his own interests, but does so on behalf of others against evil-doers in pursuit of their own self-interest. Although the decisions he makes in search of justice create 'collateral damage', this does not negate the morality of those actions. In fact, inaction itself can be immoral, given its potential negative consequences.

Using the Delta Wave and the Moment as examples is not a helpful way of deciding the extent of the Doctor's morality. In both cases, he finds himself in an impossible position, making a decision with no 'good' choices available. It is not possible for him to make an immoral decision, because there isn't what we might think of as a moral choice on offer – it's death or death! The Doctor questions whether he is a 'good man' not because he isn't, but because he has to live with the fallout of the decisions he makes to help others.

But of course the clincher is this: how can a man who offers jelly babies to friends and foe alike be anything other than a paragon of virtue?

MATT WALKER RADLEY

Matt's letter wins him a copy of *The English Way of Death*, a new audio adventure available now from *www.bigfinish.com* on CD for £14.99.

Whatever happens, let's hope that the Twelfth Doctor will be with us for a good while yet. Speaking of whom...

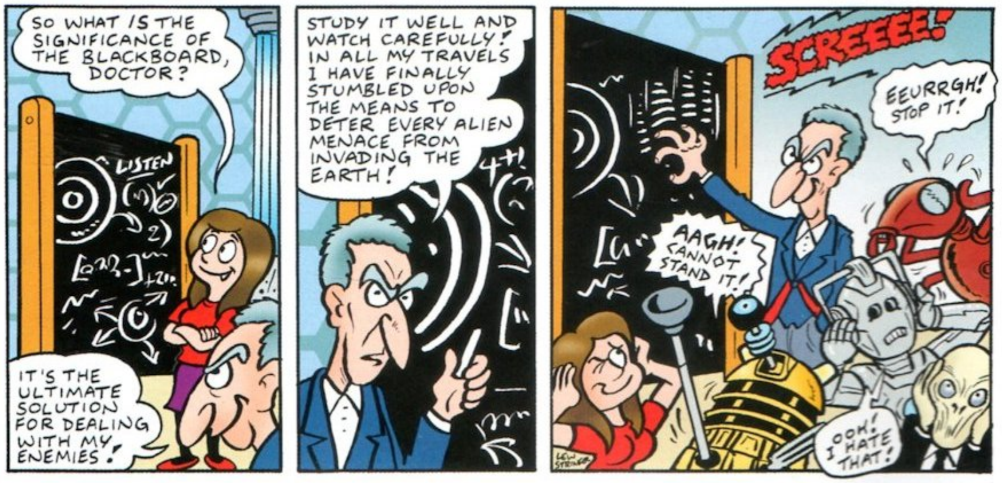
DR GRUMPY BOOTS?

Peter Capaldi's Doctor has rapidly become my favourite incarnation of the Time Lord, just pipping Matt Smith to the post. I've been watching the series since 2007, and I can't remember a time when the Doctor has been darker, or spookier, or more interesting. The fact that he's so fierce with people he dislikes makes him the most dangerous – and exciting – Doctor yet!

DAVID TEMPLE (14) EMAIL

I know the production team wanted to make this Doctor 'darker', but that

THE DAFT DIMENSION by Lew Stringer


SO WHAT IS THE SIGNIFICANCE OF THE BLACKBOARD, DOCTOR?
LISTEN
IT'S THE ULTIMATE SOLUTION FOR DEALING WITH MY ENEMIES!
STUDY IT WELL AND WATCH CAREFULLY! IN ALL MY TRAVELS I HAVE FINALLY STUMBLED UPON THE MEANS TO DETER EVERY ALIEN MENACE FROM INVADING THE EARTH!
SCREEEEE!
EEURRGH! STOP IT!
AAGH! CANNOT STAND IT!
OOH! I HATE THAT!
LEW STRINGER

doesn't mean they have to make him so bad tempered and rude. This is exactly the same mistake that was initially made with Colin Baker's Doctor. Fine, make the latest Doctor 'darker', but not at the expense of making him so unlikeable. I'm pleased to say that Clara has been a saviour of the season and I've really enjoyed how her character has progressed.

ANDREW ROE EMAIL

However, not everyone is quite such a fan of Miss Oswald's recent storyline...

CLARA, CLARA, CLARA

There is a problem with Clara – she's far too prominent. Of course, this is not the fault of Jenna Coleman, but of the programme's direction. The Doctor, although not always in control, should be central and command the attention of the viewing audience in every scene. Clara is never fazed by anything that happens, and that is unnatural. Even if she had encountered dozens of predatory alien races, she should feel trepidation or outright fear at the next unknown menace. Instead, she has taken control from the Doctor and she has even pretended to be him.

Clara knows too much about the Doctor, and has effectively taken over his life. She has entered his time lines, nonsensically grabbed his ankle from under his bed when he was a frightened child on Gallifrey, and she virtually tells him what to do. I'd like to know what other people's views are, because from my perspective it just isn't right for the show.

TY POWER EMAIL

Moving on, the debate about the science of *Kill the Moon* rumbles on...

OVER-EGGING THINGS

Doctor Who fans have been wondering "How can a beast lay an egg larger than itself? We are able to answer this question with science. Firstly, we only saw the egg once it was laid. As blood in our veins, or the brain in our head, we could assume the egg was under pressure in the creature's body. Furthermore, the egg was surely heated by the creature's body. What does a hot sphere filled with fluids under pressure do once freed in space, without any pressure? It swells, of course! So the egg wasn't the size of the beast before being laid.

NICOLAS OUDART FRANCE

Clara – not fazed, even when confronted by a giant space chicken?

With regard to dodgy science in *Doctor Who*, my own feeling is that context is all-important. How significant is the science to the story, and how seriously are we meant to take it?

Kill the Moon doesn't work for me because it's initially presented as a 'science-puzzle' story. The Doctor is given a mystery ('Why is the Moon increasing in mass?') and must use his knowledge of how things work to solve it. For me to stay engaged with such a story, the Doctor's explanation must bear at least a vague resemblance to 'how things work', otherwise I feel cheated, like a detective story where the victim was strangled in a locked room and it turns out the murderer was outside the window, using a raygun that causes strangulation.

The science in *In the Forest of the Night* isn't quite as preposterous, but it comes close in places. But right from the start, *Forest* is presented as a fairy tale, so my scientific rigour isn't as strongly engaged. That said, I still sighed deeply at the idea the trees were increasing the oxygen levels to reduce the effects of a fireball – which isn't just wrong, but completely backwards! In general, though, I was much more accepting of that story because 'magic glowy tree creatures' feels like an explanation that suits it, in a way that 'giant moon dragon' doesn't suit a story about stern astronauts trying to solve a physics mystery.

DAVID KENNEDY INVERNESS

It wasn't the dodgy science in the *Forest* episode that bothered our next letter-writer...

@DWMtweets

Join other DWM readers on Twitter!

- **@Dan Joseph** Must take issue with The Time Team's 'Like That, Watch This' in **DWM** 481. How are we supposed to watch *The Massacre*?
- **@BlaineCoughlan** When dusting your TARDIS collection, does everyone else find the bases and stacked roofs most problematic?
- **@accordingtoJonD** Lovely Lynda Bellingham interview/tribute in **DWM** from *@TobyHadoke*. Far better than what I read in the press.
- **@SiPope1** As a *Doctor Who* fan I know my Vervoids from my Krynoids – however, **DWM**'s Christmas Crossword stumps me on a yearly basis!
- **@TerryBoniface** Loving this issue's festive *Fact of Fiction*. I can hear RTD's voice in every quote. *#quelle_domage*

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

BE NICE TO NELSON!

I would like an apology from Steven Moffat, please, for what he has done to Lord Nelson in Peter Capaldi's first season. I very much admire Lord Nelson, but in *In the Forest of the Night*, Nelson's Column collapses, and then in *Dark Water/Death in Heaven*, all the dead from St Paul's Cathedral are turned into Cybermen – which of course includes Lord Nelson. I don't think that's very nice. We have very few genuine heroes, so please don't pick on Lord Nelson – it's disrespectful.

FERN (10) EMAIL

Well, to be fair, Fern, the Cybermen were created from *everyone* who was ever buried, not just those in St Paul's – like Churchill, Wellington and Henry V – so Nelson was in good company. Talking of heroes... ►

Ogri.

Taran Wood Beast.

Erato.

Foamasi.

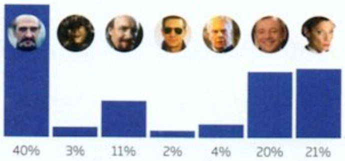
THE PLANET OF DECISION!

On page 50 of this issue, **DWM** chats to David Fisher, a man credited with writing four stories for the show. Each adventure contained a memorable monster – but of the four of them, which one is your favourite? Is it the blood-loving Ogri from *The Stones of Blood*? Or perhaps the Taran Wood Beast from *The Androids of Tara*? Maybe its the Tythonian Ambassador Erato from *The Creature from the Pit*? Or do you favour *The Leisure Hive*'s Foamasi? When you've decided, cast your vote here:

tinyurl.com/poll482

The poll closes on 13 February, and we'll reveal the results in issue 484. There are no prizes, though – it's just for fun.

In **DWM** 480, we asked you which actor played your favourite incarnation of the Master. Triumphing over his rivals with 40% of the vote is the original, Roger Delgado. Michelle Gomez's current Master is second with 21%, with John Simm's incarnation third on 20%. Anthony Ainley is in fourth place with 11%, followed by Derek Jacobi (4%), Peter Pratt/Geoffrey Beevers (3%) and Eric Roberts (2%).



GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Frank Skinner hosts a panel with guests Peter Capaldi, Jenna Coleman, Samuel Anderson, Michelle Gomez (Missy) and Steven Moffat at the BFI in November 2014. Go to: **tinyurl.com/SkinnerBFI**

The year is 1979, and in Wales, four girls in pink leotards disco dance at Cardiff Wales Airport... to Mankind's version of the *Doctor Who* theme. Why? Who knows! Go to: **tinyurl.com/WelshMankind**

A link to BBC South East Today's Facebook page, to a video in which Peter Capaldi is interviewed at his first ever *Doctor Who* convention, in Thanet. Go to: **tinyurl.com/CapaldiSE**

Look! Up in the sky! Is it a bird? Is it a plane? No, it's CyberBrig! Watch this fascinating fan-made glimpse at an animated series we'll hopefully never get to see! Go to: **tinyurl.com/CyberBrig**

Short on time, but want to catch up on *Doctor Who*? Then look here to watch every single twentieth-century episode at once! Oh, and the 1960s Dalek films, too. Go to: **tinyurl.com/EveryEpisode**

DAN, SONTARAN MAN

I hugely respect Dan Starkey for what he's brought to *Doctor Who*. In every single episode he has featured in I have laughed. It's also fantastic to see him in the Christmas Special. I do feel, however, that the Sontarans are not the same anymore. We need to bring back the 'tough' Sontarans as enemies to the Doctor.

LUKE JOYNES EMAIL

Turn to page 25 of this issue, Luke. You'll find some pretty tough Sontarans there!

GOTHIC MEMORIES

As much as I adored the coverage of the latest series in **DWM** 480 (especially the finale), I could not help but have my attention drawn to *The Fact of Fiction* on *The Empty Child/The Doctor Dances*. Steven Moffat was a genius when he wrote those two episodes. I'm currently studying English Literature at university, so I'm kind of getting my head around different schools of thought and literary genres. To me, *The Empty Child* is a gothic 'television text'.

Captain Jack, the Byronic hero; sex appeal and devilish, but also taunted by his past. Rose and Nancy – the heroines; however, they fall into the stereotypical role of becoming victims to events and circumstances beyond their control. The Child, perhaps, depicted as some supernatural being? The Doctor; how he fits into a gothic text, I do not know. But the whole story is overflowing with nightmarish images and situations, and if that isn't gothic, I don't know what is. That became problematic when I looked back on my memories of seeing the first episode. My nine-year-old self still screams and cowers at the thought of 'the Child'.

ALEX CHIDAMBARAM EMAIL

ETERNAL FLAME

With regards to Steven Moffat's comments about the New Paradigm Daleks (in **DWM** 479), not everyone thinks their 'bum looks big in this', and quite a few of us actually prefer the redesign compared to the dull and conservative look of the bronze Daleks. I for one loved that we finally had a new take on the old design that dared to be different, yet was still completely recognisable as a Dalek.

For a show that's survived on change, the fact that some sections of fandom couldn't accept Daleks that looked a bit different was – and still is – ridiculous. It's such a shame that the producers caved in to the massively disproportionate backlash against them and have now seemingly dropped them altogether in favour of the previous design. So if the production team isn't going to be using them anymore I'll happily take the props off their hands. They'd take pride of place in my ever-growing New Paradigm collection.

WILL WHITE WEST YORKSHIRE

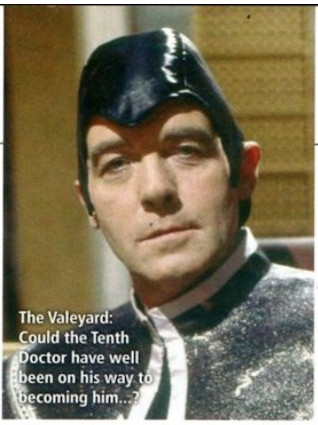
VALEYARD THEORY

Now that we know that Matt Smith was actually the Doctor's 13th incarnation, I think I may have an answer to Matt Cozen's question [to Steven Moffat in his column from **DWM** 480] concerning the true identity of the Valeyard.

I've had a theory for a little while that part of the reason why the Tenth Doctor is so afraid of dying in *The Waters of Mars* and *The End of Time* is because he is actually the *Twelfth* Doctor, and fears the prospect of somehow becoming the Valeyard during his final regeneration. I also think he starts heading down the dark path towards becoming the Valeyard, without realising it, during *The Waters of Mars*. Maybe, when he crowns himself 'the Time Lord Victorious', he develops grand schemes of undoing all the injustices in his life at the expense of the Laws of Time, including saving Gallifrey from the Time War (thus accidentally negating the events of *The Day of the Doctor*). By doing all of this, he causes such damage to time and space that he becomes corrupted – which, in a nutshell, is where the Valeyard comes in.

Thanks to Adelaide Brooke's suicide, however, the Doctor is snapped out of this mindset, and these events never come to pass, explaining why the High Council in *The Trial of a Time Lord* have to drag the Valeyard into the picture (from a forbidden parallel timeline) and then try to make his existence concrete. So Captain Adelaide's service to time and space may be due a lot more credit and thanks than previously thought!

RICHARD EVANS EMAIL



The Valeyard: Could the Tenth Doctor have well been on his way to becoming him...?

GOING OLD SCHOOL

During this past series, several episodes have been set in Coal Hill School. As 'I Chesterton' was named as 'Chairman of the Governors' on the school sign, why did the writers not take the opportunity of having a cameo for the Doctor's former companion, played by William Russell? Ian could have been having a meeting in the Headmaster's office, or walking down a corridor with Clara and Danny. Or we could even have seen Ian opening the caretaker's cupboard and seeing the familiar blue box. A missed opportunity!

TONY LLOYD CARDIFF

That's all for now – see you next time for your thoughts on *Last Christmas*... **DWM**

ON THIS MONTH...
5 YEARS AGO

It's 2010, and **DWM** 417 looks forward to the arrival of the Eleventh Doctor...

DOCTOR WHO
FIRST ISSUE!
MATT SMITH is The Doctor!

A GRUMPIER DOCTOR?

GALLIFREY GUARDIAN

Shooting on Matt Smith's first series enters its final stages

Doctor Who costumes to be auctioned at Bonhams

As shooting on the Eleventh Doctor's first series drew to a close, **DWM's** Ben Cook caught up with the new stars of *Doctor Who*, Matt Smith and Karen Gillan, for their first ever joint interview. So, what would the new Doctor be like...?

"He's sort of less tolerant than a lot of Doctors," said Matt , "and [Amy's] got fire in her soul, in her belly, and so they combust, together... but there's great affection and love there, and we're developing that all the time."

And what did Karen think of Amy Pond's revealing policewoman's outfit? "I do feel more sassy in it than perhaps other costumes – which is good, because I think she's a sassy lady." How right Karen was!

IN THE HOT SEAT

Meanwhile, showrunner Steven Moffat was interviewed by **DWM** editor Tom Spilsbury, and gave tantalising hints about the series to come. But which series of *Doctor Who* were we about to watch? Steven explained: "It's Series Thirty-One of *Doctor Who*, and it's Series One of Matt Smith's Doctor. 'Series One' is an exciting sentence. 'Series Thirty-One' is an awe-inspiring sentence. 'Series Five' is a boring sentence and also a complete lie." Thanks Steven, that's all very clear...

Takin' Over the Asylum

TAKING A FINAL BOW

The outgoing Doctor, the ever-popular David Tennant, spoke to interviewer Ben Cook. "I was inspired by the teams working on *Doctor Who* back in the day," said David, "The notion I might be part of that for somebody else, in the future, is wonderful. I'm very proud of that. And time will tell." Your legacy is secure, David...

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TO HELL AND BACK

When it comes to *Doctor Who,* Jenna Coleman has done it all – including being the Doctor! She tells **DWM** about the rollercoaster life of Clara Oswald...

INTERVIEW BY **DAVID BRYHER**

Jenna Coleman joined *Doctor Who* at an exceptional time in its long history. Although she'd popped her head round the door back in 2012 – with a surprise appearance in *Asylum of the Daleks*, and her sort-of-full-time-début in that year's Christmas Special, *The Snowmen* – it wasn't until March 2013 that Clara Oswald properly arrived on the scene.

But what a year! 2013 was the year of the Doctor: he had a big birthday to celebrate, with a regeneration on the horizon. Clara had a huge part to play in the Doctor's life that year. In fact, as the Doctor's 'Impossible Girl', she had many parts to play, each one scattered through his timeline and pulling all sorts of strings to keep him safe from the machinations of the Great Intelligence. It wasn't until *The Name of the Doctor* that the mystery surrounding Clara was finally resolved – and then, that season finale led straight into the rollercoaster events of *The Day of the Doctor* and *The Time of the Doctor*.

We barely had time to take it all in before a brand new Doctor was on the scene, and the TARDIS lurched in a totally different direction. Besides introducing us to Peter Capaldi's Doctor, last year's series of *Doctor Who* showed us many new sides to Clara Oswald, giving Jenna a true chance to shine. 2014 was the year of Clara.

"It's been really lovely," Jenna tells **DWM**. "Because the enigma of the 'Impossible Girl' is now out the way, we get to see Clara in a different light. We see her everyday life and get to know her a bit more. It's been really refreshing. And what's been especially nice is being able to start afresh with a new dynamic, with Peter. Working with him has been one of the joys of this for me.

"And," she adds, "I think the scripts have been really strong this year."

Some actors take a 'method' approach to their work, trying to live 'inside' the character as much as possible to breathe life into them. Others take the writers' words as their lead – and it sounds like this is the way Jenna works?

"It's always the script, to be honest," she says. "It's funny, because you can read something and not quite connect, and then sometimes you read something and instantly you *know* it. You understand the character and the person. And then I think you know you can do a good job. I think that's the difference – there's just some things that jump out of the page at you and other things that don't."

So, when she first read a script for *Doctor Who*, did the character of Clara jump out of the page?

"Well, it was a really interesting process, because there weren't any scripts for me to read," she laughs, "apart from my audition scene. But I just felt like I knew what to do with Steven's [Moffat, executive producer] dialogue. It's got a kind of rhythm. And it was being with Matt [Smith, the Eleventh Doctor] – as soon as I got in a room with Matt, I just came out very exhilarated and thought, 'This is great! I want to work with him, and I think I'll be a better actor for it.' That's what did it for me."

It must have been difficult to say goodbye to Matt when he hung up the Eleventh Doctor's bow tie in 2013's *The Time of the Doctor*?

"Yeah, of course," she says. "It's such a unique relationship, when it's just the two of you all day every ►

"Now the enigma of the 'Impossible Girl' is out the way, we get to see Clara in a different light."

day, working like that. You form quite an intense bond. But I always knew Matt was leaving from the moment I joined up, so I knew we had limited time together. It's always really sad to say goodbye – but at the same time I've always been incredibly excited to see what he goes on to do next. It's bittersweet."

Part of the sweetness, of course, came from the opportunity to welcome Peter Capaldi to the series. Recording the regeneration scene was where it all came to a head: the pain of losing one friend and the pleasure of making a new one.

"Literally in the same scene, you're experiencing both things," she agrees. "It is quite strange."

By the time the recording of Peter Capaldi's début series began, in January 2014, Jenna had become a bit of an old hand, having been cast almost two years earlier. How much of a whirlwind has it been?

"It has been really exciting, actually," she says. "Especially in the first few weeks, because the changes were so dramatic. Peter's Doctor is not a Doctor who runs round the room – he's a Doctor who makes the room come to him. And in that, the whole nature of the show shifts and changes. You have to make sure you're open to go along with those changes, as well – because Peter has undoubtedly changed the entire show, and the *feel* of the show. And that's what every Doctor does. Every single Doctor has his own style, and influences the show massively. So it's been really exciting for me."

As well as the differences brought by a new Doctor, last year also rang some other changes. The Doctor's adventures through time and space are still at the heart of the show, but there has also been a stronger focus on Clara's 'ordinary' life back on Earth, and her job as an English teacher at Coal Hill School.

"I think it's just seeing somebody in their home environment, you know," she says. "It makes the character of Clara more accessible – and it also helps you relate to her when you see her independent of the Doctor, in her own habitat. I think the setting of the school is really genius, too. We've got so many characters coming in and out, setting up the environment and the scene. And in among it all, you see Clara sneaking off to the stationery cupboard to go on her adventures. I think as an environment for her, instead of just seeing her going back to her flat, you get to know her world a bit more. It's really clever."

Clara with Danny Pink (Samuel Anderson): "The ideal boyfriend..."

But with the job come the boundaries. Clara fought to keep her 'Earth' life and her 'Doctor' life separate – causing more than a few problems...

"I think the boundaries *have* to be there," Jenna says, "for Clara to maintain a certain level of control in her life. When the Doctor comes in and totally bulldozes them [in *The Caretaker*], she utterly freaks out. The way she's always seen it is she's got these two separate lives, but she can kind of keep a lid on them and *do* both. She likes to keep it that way for her own sanity. She wants to live both lives, but she doesn't want them to mix in any way whatsoever, so this is the only way to keep them both and deal with both. But the Doctor basically crashes right through those boundaries."

The Doctor, of course, might tell Clara she's being a 'control freak' for acting in this way. Should she have handled things differently?

"I think she could have done," considers Jenna, "but I think she wants to live both lives independently. The truth is, she realises she can't do that – it won't ever work, but she's desperately trying to make it work. But to make it work, she needs to keep both lives separate. It's like a riddle!"

A riddle with a rather upsetting solution...

"It comes to a head," sighs Jenna, "when Danny turns into a Cyberman."

Poor CyberDanny came into Clara's life in *Into the Dalek*, but Jenna's history with his alter ego, Samuel Anderson, stretches back a number of years. From 2005 to 2009, Jenna starred as Jasmine Thomas in the ITV soap *Emmerdale*, where she met Samuel when he joined the cast, in 2007, as copper Ross Kirk.

"None of our storylines ever crossed," says Jenna, "but we were friends. It was fun to welcome him to *Doctor Who*. He's great. He's very charismatic on screen. Straight away, Peter and I said: so many girls are going to fall in love with him. He's just a lovely guy. And because Samuel's just so laid back, he was easy to work with and he just became a part of the team really quickly. I knew pretty early on the way Danny's story was headed..."

It must have been heartbreaking to play through the ups and downs of Clara and Danny's relationship, knowing how it would end?

"Yes," Jenna agrees. "And I think, as well, it's Clara's guilt that's heartbreaking – because she knows she actually wasn't a really good girlfriend to

...AND A HAPPY NEW YEAR?

As the snow settles on *Last Christmas*, Clara and the Doctor's strange relationship is mended – for now, at least – and they are travelling on to face a new run of adventures later in the year. But, after the tumultuous events of the last series, culminating in the tragic sacrifice of Danny's life, can things ever really be the same between the Time Lord and his companion?

"I think so," Jenna says. "But they are a bit addicted to each other, and to the dynamic they share. It's getting so that one can't go without the other, and I think that's definitely what Clara has realised. In a way, that's actually quite dangerous now, because she realises there is no going back for her."

Jenna adds that the Christmas Special provided a "kind of a resolution" to the situation Clara and the Doctor found themselves in at the end of the last series.

"Obviously, they both parted on effectively a lie [in *Death in Heaven*]," she says. "But I think they can move on."

The process of mending their fractured friendship began in *Last Christmas*, thanks to the unexpected aid of a familiar face.

"Nick Frost was such a joy," Jenna says. "He's just such a funny, lovely man – so, so clever. I loved working with him, and I loved his take on Father Christmas. He's a mix between the traditional Santa Claus you see in the Christmas cards, and a really modern, 'could be your friend living two doors down from you' kind of feel. He did a really good job of pitching it."

BOX
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The Doctor (Peter Capaldi) "bulldozes" his way into Clara's work life.

"Danny was everything that Clara could ever wish for - but he wasn't the Doctor."

him and she did let him down, but she realises it all too late. I think there's a lot of guilt there for Clara.

"Danny was the ideal boyfriend," she continues. "He was strong and supportive and everything that Clara could ever wish for - but ultimately, Danny wasn't the Doctor and he couldn't offer her what he could. For her, she's always been torn between the two - but I think her heart lies with the Doctor. She can't give him up, she can't give that life up, and I think that's where a lot of the guilt comes from."

That's a very sad thing to say...

"I know," says Jenna with a morbid chuckle. "It's all getting a bit depressing!"

Right, let's change the subject and cheer things up a bit. Jenna has now spent a year working with new co-star Peter Capaldi - how has he settled in to the role?

"Peter's really brave in his performances," she says. "He's really inventive and spontaneous, at the same time as being really well prepared. He's really good to work with. He's always happy to throw something away if it's not working, and try something else instead. So often, I never know what's going to make it through from the filming to the edit, because he's performed five or six versions of a scene. And that's really exciting, because it keeps you on your toes all the time."

This is an approach that Jenna has seen before.

"Matt was very much like that," she says. "The beauty of playing a part like the Doctor is that you can be so mercurial all the time.

"It challenges you," she adds, "because you're having to adapt to what's being thrown at you. It's great to be part of a dynamic like that. It's just great to have a working relationship for such a length of time, because you reach a stage where you get to know each other so well that it pushes you into a new place. That's one of my favourite things about the job."

Having studied two such skilful actors as they tackled the role of the Doctor, Jenna was surely well prepared to step into the Time Lord's shoes - as she did at a few key points during the series. First, there was the terrible decision faced by Clara of whether to *Kill the Moon*. Then there was *Flatline*, where Clara had to play Doctor while her pal was stuck inside a shrinking TARDIS. But, most interestingly of all to Jenna, there was the pre-credits sequence of the series' final episode, *Death in Heaven*. To save herself from certain death, Clara told the Cybermen they couldn't kill her... *because she was the Doctor*.

"Obviously, it's Clara bluffing the Cybermen," laughs Jenna.

Obviously?! Our nerves are still jangled!

"But one of the questions we faced was, how *well* do we want to bluff?" she continues. "Do we want the audience to know she's bluffing? Or do we want to bluff the audience too? It was an interesting discussion, actually, that I had with Rachel Talalay, the director, and also with Steven. It was quite an interesting pitch. We did quite a few different takes of that scene, as we worked out what was the cleverest way of telling that story. I think Steven was very keen on trying to trick the audience, trying to get the pre-titles shock factor in there. It's teasing and playing with the audience, and allowing surprises. Obviously, it isn't the way we go with the story, but it's great that you can do that.

"I think that's what's so good about the series," she adds. "You can make these leaps and you can change things very quickly, because the drama is always really heightened and everything's always at stake. You're telling five stories at once. You're telling the 45-minute adventure of the week, but at the same time you're dealing with the changes in the relationships, and putting those relationships in jeopardy. I think that's it - there's always jeopardy in the series, and in doing that, it always gives you good drama to play."

Only one week prior to Clara's bluff, we'd had the revelation that Missy was the Doctor's arch-enemy the Master, regenerated into female form. So maybe it's not so great a leap to imagine that 'Clara Oswald' had been an elaborate cover story all along... How would Jenna have reacted if Steven Moffat had said to her, "Jenna, I want *you* to play the Thirteenth Doctor." What would she say to that?

"I would say I think I'm very happy being his best friend," Jenna says. "I think it's working well the way it is. To be honest, I think Matt and Peter have been very well chosen, and I've been very happy working with them, in the position I am.

"Besides," she laughs, "I'm not sure if I could get the jargon down!" **DWM**

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"You were an exceptional Doctor, Clara."

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RAISING THE DEAD!

In the second part of our interview with Rachel Talalay, the director tells us how she raised an army of Cybermen for the 2014 finale, *Death in Heaven*...

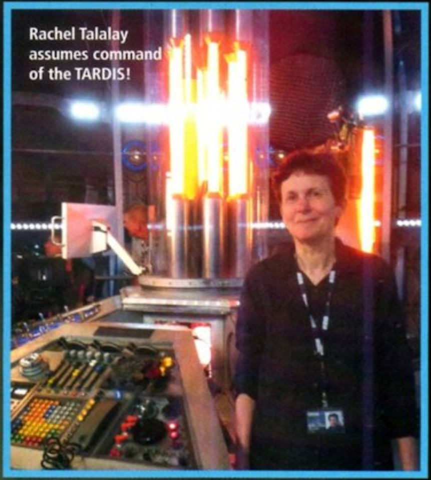
INTERVIEW BY **JASON ARNOPP**

You are Rachel Talalay and your mission is as follows: to transform Steven Moffat's gobsmacking script for *Death in Heaven* into an equally gobsmacking season finale. This will involve, among other elements: Cybermen jetting up into Earth's atmosphere; the dome of St Paul's Cathedral peeling open like some mad Venus fly trap; a military airplane besieged by Cybermen; the Doctor performing a skyfall manoeuvre in order to reach his TARDIS; an epic graveyard confrontation; and lashings of emotive drama. Regrettably, your budget is not unlimited. In fact, at first sight, it doesn't seem like enough. So how do you deal with that?

"As a show, *Doctor Who* regularly does everything," says Rachel, "but Steven just threw the kitchen sink into that script. I think he was expecting the team and me to come back and say, 'No, we can't blow up the plane and no, we can't do the skyfall sequence.' But Peter [Bennett, producer] and I looked at each other and said, 'Let's figure out how to do all of this'. And while there were a couple of things that we weren't able to do, the vast majority we just said yes to, and we set about figuring out how to do them."

Remarkably, the elements which the team had to jettison were so minor that Rachel struggles to remember them now.

"There wasn't like another massive sequence, but there little bits and pieces where we would say, 'Look, we can give you a better skyfall sequence if we just cut this little extra explosion'. It was little stuff so we could keep the big stuff."


Rachel Talalay assumes command of the TARDIS!

Rachel's daily tasks on *Doctor Who* were perhaps best summed up as a series of trade-offs based on priorities.

"You make those choices every minute of the day, because there's so little time in television. If I decide to do another take on-set, for instance, which makes a performance 'X' amount better, or makes an explosion this much better, will that actually be worth what I sacrifice later in the day? So all day long you're calculating what's worth what. I try to open my mind up to the audience and ask myself what will make a difference to them. So maybe I can see something I dislike, but they won't be looking at it, so I have to balance that all day long in every show."

From the viewer's point of view it seems like film and TV are converging in terms of ambition, scope and the lavish widescreen experience. The two media probably feel quite different on the other side of the cameras in terms of budget and time, right?

"I think the missing link is how hard television really is," Rachel considers, "and while there are shows like *Game of Thrones* where there really is a budget for each episode, with the majority of work there's absolutely no time and you are just scrambling to get through your day. If you're doing an episodic show in North America, with a normal schedule somewhere in the range of eight days, it's about getting the work done. So if an actor needs an extra 15 minutes then another scene later on will be sacrificed completely. But with a Steven Moffat *Doctor Who* script, you have to be firing at 200 per cent on every level. You can't go, 'Oh we'll just cut those lines out,' or if you're doing a scene and you see one line isn't playing quite right, you'd better damn well go back because it's bound to be the line where Steven says 'Don't you have a better take?' and you beat yourself up internally for the next 12 weeks or so. And the effects had better work! That's why you're firing on all cylinders because you can't let one thing slide." ►

"With a Steven Moffat *Doctor Who* script, you have to be firing at 200 per cent on every level. You can't let one thing slide."

One *Death in Heaven* location which really piled on the pressure was the area in front of St Paul's Cathedral in London. We heard last issue how the public nature of that street meant the team could only shoot for three minutes at a time before letting people pass through, which certainly didn't help.

"So we had this massive sequence in *Dark Water* where the Cybermen come down the steps and we introduce who Missy is," says Rachel. "Then, as *Death in Heaven* begins, we introduce the whole UNIT story. We have UNIT soldiers with guns, we have the Cybermen flying off, we have St Paul's opening up... all within less than a two-day period!"

These two days of recording were actually shot at separate locations, forcing Rachel to make what she sees as one of her biggest logistical sacrifices.

"We shot for eight hours at St Paul's itself and for 10 hours at a Cardiff location which we cheated as St Paul's. And we shot the second part in Cardiff *before* the first part in London, which was the only thing I asked not to do. But we couldn't help it, because there was one day on which St Paul's wouldn't let us shoot."

Why didn't you want to do it that way round? Rachel takes a moment to think back through the details.

"So... Missy reveals that she's the Master and the Doctor steps around the corner... hopefully seamlessly... into the Cardiff shoot. So during that first shoot, we all have to imagine that we've already done this huge revelation. The actors show up and I say, 'All this has happened and now you're coming into this, you're turning the corner into a whole bunch of more Cybermen and UNIT is showing up'. And they're looking at me thinking, 'Okay...!' Even with storyboards, it's all quite hard for them to envisage."

London's July heatwave can't have made your Cyber-performers' work all that easy, either?

"It was very hot for them. You have to take their helmets off all the time. So that's the other thing: you suit up all the Cybermen and you get ready to shoot and then you have to take the helmets off. Then the helmets go back on and one of them is passing out."

Did anyone *literally* pass out?

"No!" she laughs. "There were a couple of days in the graveyard that were actually harder in terms of heat, but there was somebody present to tend to each one and hydrate each one. And of course, they were trained very well already and they knew what they were getting into by the time we got to St Paul's. As much as the evil recesses of your mind are yelling, 'Don't faint, do you realise I only have a three-minute interval in which to shoot?', the rest of you knows that these are human beings working incredibly hard for entertainment."

We're assuming that the undercover UNIT soldiers who posed for selfies with the Cybermen were extras, right? You didn't just drag in a few onlookers? Rachel chuckles. "Yeah, they were extras. I just read this wonderful comment on a *Doctor Who* fan site where someone said, 'I was watching behind-the-scenes and I was so angry at all those people who were taking selfies with Cybermen. And then I saw the episode and realised those are your extras and it was done on purpose.' That made me laugh really hard."

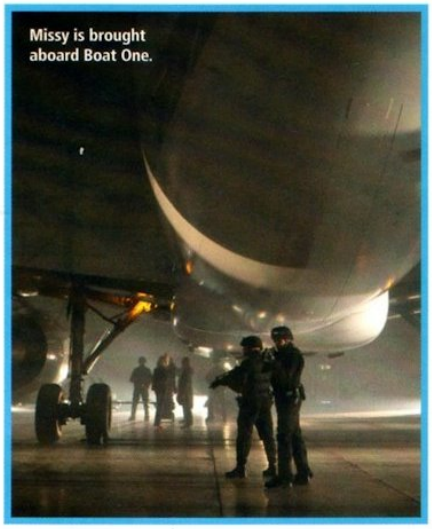
Rachel reveals that her daughters ended up among the extras, in two of the episode's main publicity pictures!

"Which is crazy," she says, "because obviously somebody made an effort to choose those pictures – I don't make those choices. Of course, I did put them in the front. How could I not? But to see them in every press article is really incredible."

Your daughters will dine out on that for a long time. "When I called the younger one up and said, 'You're on the front page of BBC America,' she said, 'Okay... okay Mum'. She didn't really believe me!"

Peter Capaldi, having the time of his life!

> **"One spectacular thing about Peter Capaldi is how much he loved all of the action stuff!"**


Missy is brought aboard Boat One.

Doctor Who has a lot of scenes that are set on spaceships, but aeroplanes are far less common. This made the sequences aboard the UNIT aircraft feel all the more thrilling and special. Rachel was determined to 'sell' the plane as real from the beginning.

"Steven wrote the scene where the Doctor is taken on board as a night exterior on a runway. Because we were shooting in the middle of summer, night was only five hours and I knew that we couldn't light something that big. But I really wanted a plane and I wanted this to be just about production value. It was just this little scene, but a big challenge."

After much intrepid searching, Rachel and her team ultimately found what they were looking for.

"People have said, 'Is that CGI or is that real?'," she says. "But no: we were in this hangar and there was this real Vladivostok Air plane being fixed up and they had rented it to us. It was pulled into this special hangar that we were able to black out. With back-lighting and smoke, it was amazing. I loved that everything was just *there*. We were able to do these large shots and see the production value. Everything wasn't about rushing to close-ups."

Once the Doctor and his presidential entourage are on board, the Cyber-attack begins – starting with a nicely effective jump moment.

"Yeah, the pop-scare reveal of the Cybermen! I love doing things like that, and then the pull-back shot with all the Cybermen on the plane. Actually,

Rachel Talalay goes the same way as Colonel Ahmed.

The unfortunate Ahmed (Sanjeev Bhaskar). Stay away from that window!

at one point Steven said, 'Sometimes it bothers me to be outside an aeroplane, because whose point of view do you have?' He was wondering if we should do that pull-back shot after all. So Murray Barber at [CGI house] Milk and I just looked at him and said, 'Are you kidding me? That's the coolest shot. You don't write the coolest shot, then cut it!'"

Indeed – and surely that shot is from the point-of-view of another flying Cyberman?

"Yes, exactly," Rachel smiles. "We didn't even have to get that literal. I'm not sure he was even serious about cutting it, really, but we were like, 'Oh my God, no!'"

How does it work these days, for a director overseeing shots like that one, which are wholly CGI with no live action?

"If you're on a big budget film, you do pre-visualisations and you do schematics, then they render those schematics. Basically everything is approved before you even get into the proper CGI work. But in terms of something like this, I did storyboards and had a lot of dialogue with people. Fortunately, digital means you can look at it and then say, 'That's not quite working, can you go back and make changes?' and they can. In the optical world, they would deliver a shot and it would be a case of, 'This is what you get, if you want any changes it'll be 5000 dollars per change.' You had to be so precise, but now you can say, 'Can you just paint out that little area and fix this and add some more smoke?' and they're like, 'Yeah, yeah, yeah, no problem,' which is so great. I had a really great relationship with Mike Collins who also does the **DWM** comic strips [*see last issue's feature – Ed*]. He was particularly helpful in storyboarding the action sequences."

Rachel's directorial film début, 1991's *Freddy's Dead: The Final Nightmare* [see box-out, page 23], opened on a similarly doomed plane from which characters subsequently tumbled. Did this experience help when it came to handling the UNIT aircraft?

"Interestingly, I never really thought much about the similarities," Rachel considers. "The situations were so different and when we made the Freddy movies we were in an optical world, rather than a digital one. What one could do back then was so specific and limited, and what one can do now is so much larger. So one's approach to things is very different. But I definitely used some other Freddy references!"

Ah yes. When poor old Colonel Ahmed (Sanjeev Bhaskar) is wrenched out through a round window, it very much mirrors the final shot of 1984's *A Nightmare on Elm Street*.

"That was a direct lift," Rachel admits happily. "I mean, not the scene itself, but how we did it was a direct lift. Steven actually wrote, 'He gets pulled out of the window – or maybe we just see his feet. Don't make this so complicated that we can't afford it'. And I went, 'I know how to do that one!'"

You're a real expert in hauling people through small windows.

"Yes! That's one of my specialities. As for the exact method, I think I have to keep that as a trade secret, don't I? You have to watch frame by frame and the secrets will be revealed..."

One rather more gruelling death befell fan-favourite Osgood, played by Ingrid Oliver.

"When I first read the script, I was just going, 'Oh no! You're really gonna do that!' It's such a tease. That's entirely Steven, how he puts in the moment where you think she might just become the companion and then he kills her. You bastard! When the episode aired, I turned off the internet for two days and just stayed with my personal email, but my daughter did screen-shots of some live-tweeting during the British broadcast and sent me a package. She then called me and said, 'You're all fine, Mum.' But I sent some of my favourites to Ingrid, because people were tweeting, 'Oh no, no, no, no, no!' And it's very funny, because these screen shots are basically the fans going, 'No, yes, no, please no, oh f***, f***, NO!' It kinda defines it."

Such a nasty scene must, once again, require you to tread carefully as director. We noticed, for instance, that when Osgood dies, she doesn't actually appear to feel pain and she's not screaming. Either of those things might have just made the whole thing a bit *too* horrible.

"Yeah, that is a fine line," Rachel agrees. "You play around with those things and you have takes where you do different things. You generally make those decisions in editing and for sure you don't want to feel that she has pain. The shock that she dies at all is more effective. And then Steven kills Kate Lethbridge-Stewart too. What the hell?!"

Very impressively, the scenes in the plane's hold were recorded in a massive mock-up hold, mounted on a gimbal (a pivoted support that allows the rotation of an object about a single axis) in the studio. Television really has come a long way from just shaking the camera a bit.

"What was interesting about that," Rachel says, laughing, "was that [Real SFX chief] Danny Hargreaves had been trying to get a gimbal into every single episode – and finally we had an episode that was appropriate. So we built the hold on it. We had to rack our brains in terms of the physics, though, because if the camera was in the hold, it would move with the gimbal. Because of that relativity it was hard to convey movement."

All of which changed once the hold door had been blown off.

"Yes, because then we had the sky visible. But what worked incredibly well with the gimbal was how the actors interacted with it. Michelle Gomez and Peter Capaldi said that, because you're fighting gravity and movement, you're not thinking about your acting as much. It really gave them so much more to play with, so it was really worth it from that point of view."

Rachel cites the scene in which the Doctor runs up the hold to answer Clara's phone call.

"He's running up a slope there. Peter's emphasising that struggle, but it's really much stronger than when you just say, 'Now the camera's gonna shake, so you shake at the same time.' So the actors loved it, absolutely loved it. One spectacular thing about Peter is how much he enjoyed all the action stuff. When we hung him on wires for the skyfall sequence, people kept asking if he was alright, and he'd say, 'To be Superman and the Doctor on the same day? Come on!'"

The campaign for the TARDIS set to be mounted on a gimbal starts here, then? ►

Jenna Coleman and Peter Capaldi record the scene where Clara and the Doctor say their goodbyes.

> **"We monitored the weather. Film-making is not a science – it's often all about luck!"**

"I did bring that up!" she chuckles. "The next day, I actually did walk on the TARDIS set and say, 'So, we're gonna place the TARDIS on the gimbal and...'"

Death in Heaven's next major setting was a graveyard.

"We had several options for cemeteries," says Rachel, "but we mainly used the one in Llanelli from *The Angels Take Manhattan*. It's a particularly loved graveyard for filming, because of the rolling hills and the size of the gravestones. So that's where you really can re-use a location because the graveyard has 20 different looks. We also used a little of Brompton Cemetery in London, for the scene in which the clouds show up over the top of it and we go down over the gates. Again, it was very expensive to be in London, but I really pushed for that because Brompton is such a classical, amazing cemetery. You could also feel a border to the clouds over the cemetery to start with."

The team's biggest challenge while recording at the Llanelli cemetery was the weather.

"Steven had written this massive sequence," Rachel explains. "I mean it's probably a 20-minute sequence with nothing intercut and the Cyber-clouds are over the graveyard the whole time, so in theory it should be a cloudy day through our three-and-a-half day graveyard shoot. So in a perfect world you'd have cloudy days and could then enhance the clouds for three-and-a-half days. But of course, that never happens in the UK, ever. So you're standing there going, 'Okay, it's either gonna be sunny or it's gonna be raining.' And it can't rain because the whole *point* is that it can't. If it's raining then that's the Cyber-pollen, so it's an absolute nightmare."

Fortunately, there wasn't a lot of rain in the end.

"We tried to monitor what the weather was doing," she says with a laugh. "We grabbed our crane shots the best we could, whenever it was cloudy. But there was a lot of sun one day and that was a huge challenge. And at one point when Peter was having his big revelation, it was raining quite hard. So yeah, film-making is not a science, it's often all about luck."

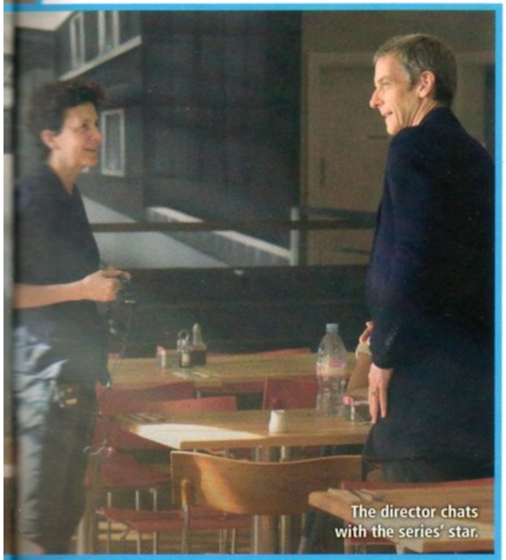
Rachel can't praise *Death in Heaven*'s colourist Gareth Spensley enough for the work he did during the 'grade' period of post-production. **DWM** didn't know you could 'grade out' rain, but apparently this and more can be done...

"Gareth's an absolute genius. He was one of the people I learned the most from on the entire shoot. He did so much more than grade the show. He helped [director of photography] Rory Taylor and I develop the tone and entire look of each scene. That's an unsung hero if there ever was one. No-one would ever talk about how the grader saved the day but he did, and occasionally I would say, 'That ugly tree – can you just take that out as well?' And he'd say 'Yeah, let's just erase that for you.' He's also done stuff like putting some dinosaur shadows into *Deep Breath* which were elemental, to me, to the believability of that episode."

Let's talk about Cybermen rising from graves. We imagine that's the kind of wonderful stuff a director can never get enough coverage of.

"A lot of that is additional footage that [producer] Pete Bennett brought in. Talk about working symbiotically with a producer – he had our equivalent of a second unit, which was splitting off a small unit, putting green screens up and getting extra footage. Pete understood that you can never get enough coverage, and you can never be creepy enough."

So did you have to build graves of your own for Cybermen to rise out of – and does that not create problems in terms of getting permission?



The director chats with the series' star.

"We did have small areas where we built a grave area on a platform. When it came to the Cyber-arm coming up, we built the grave up a bit so the actor could sneak under. If everything's built up, the actor just walks under there and climbs up a ladder. Simplicity is often much more effective. I don't tend to look for the most complicated way if there's an easier way that's going to look good.

"In terms of getting permission, that's actually not so hard. I know this because I've shot in lots of graveyards because of the *Nightmare on Elm Street* movies. Doing horror films, there's always deaths, there's always graveyards and there's always somebody rising from the dead. I think it's not that hard to get permission because the extra money is really appreciated. They even came and talked to us to try to make the crew feel okay about stepping on graves, which you basically *have* to do in order to be able to shoot. They said, 'Look, we often have to step on graves ourselves while maintaining them or while digging other graves. So come talk to us, but don't feel limited in what you're doing.' Which was really, really cool of them to do."

The *Elm Street* films aside, you must have had other classic horror touchstones in mind: 1968's *Night of the Living Dead* and 1976's *Carrie*?

"*Carrie* for sure! The first time the Cyber-army came up I did a total *Carrie* shot when a hand just pops out, but then I realised that's not really the point. You had to feel that it's clawing its way out, so we did another take where it was much less just *boom!* But I definitely had *Carrie* in mind. Of course you have these *Night of the Living Dead* images too but it's also quite different when it's Cybermen."

The climax of *Death in Heaven* delivers a real triple-whammy of emotion. The first suckerpunch comes when it's revealed that Kate Lethbridge-Stewart was rescued from certain death by her legendary dad... who is now a Cyberman.

"I loved reading that in the script like such a virgin viewer," Rachel marvels, "I just thought, 'Oh my God, how clever is that?' From beginning to end you're homaging a great character, you're homaging the old episodes and you're doing something clever. Wow."

Then we have Danny Pink sacrificing his chance to live, so that the young boy he killed in the line of duty can return. That must have presented quite an acting challenge for Jenna Coleman, who had to convey both her disappointment that Danny isn't coming back *and* her compassion for this child.

"Exactly. Jenna and I talked a lot about the fact that she had to cry a lot. It's a very, very emotional series of moments throughout, from beginning to end. We talked about how much crying we should have and how she should react in that moment with the child, without being overly emotive and confused. All of which she does brilliantly – especially as most of the time she's playing to a blank wall or a piece of green-screen."

The final killer blow comes courtesy of the Doctor and Clara's mutually deceitful farewell scene in the café. This was the first scene which Rachel recorded with Peter and Jenna.

"That's one of the scenes I like the best in both episodes," Rachel reveals. "It was incredible to watch them as they read and re-read the scene. While we were setting up, they were working on it and working on it. That's the sign of good actors, when they both are working together and playing. Peter and Michelle Gomez did that a lot too, and you just watched the magic build. Every time I would come over and talk to Peter and Jenna and go through the scene again, they would see new things in the writing. Sometimes we'd talk about how it went back to other Doctors – to Matt Smith or to the original, William Hartnell."

The whole sequence is really boosted by cutting to the Doctor's abortive search for Gallifrey. What was Peter actually hitting on the TARDIS console? He really goes for it!

"Yeah, we put cushioning in there, mostly because we knew he was gonna go for it. There's no half-arsed acting with Peter, so you're protecting an actor who says, 'It's fine, I'll just hit the console.' But no, that's not fine! He's like, 'Just let me do it,' and I'm like, 'No!'"

As he bashes the console, were those explosions actually on the set? ►

LIVING THE DREAM

Rachel Talalay worked in various capacities on the first six films in the *A Nightmare on Elm Street* series, which was created by horror director Wes Craven and produced by New Line Cinema. She acted as assistant production manager on the first film (1984), handling some location and accounting work. Before that, she had earned her stripes while working with the likes of indie film director John Waters (see last issue).

"New Line Cinema came to me," she relates, "because *A Nightmare on Elm Street* was the first thing they'd done in LA and I was there. They also wanted somebody they knew, because I had worked with them in New York. It was purely a job to me, but I knew it was an amazing script cos it was terrifying. I was there when we made it and I was still terrified when I saw it. Wes Craven did an incredible job, even for Wes, in making something that was just so scary. When people saw it they'd be disturbed forever."

With the first *Elm Street* film having consolidated Rachel's relationship with New Line, the company returned to her when it came to the sequel.

"They asked if I'd do the same thing on *A Nightmare on Elm Street 2: Freddy's Revenge* (1985), and I said no: I asked to be promoted and ended up as production manager. Then on the third one (1986's *A Nightmare on Elm Street 3: Dream Warriors*) they came back and I said I'd like to be the producer. To my great good fortune, they said yes to me all the time. That's also how I got to direct, because by the time it came to the sixth movie (1991's *Freddy's Dead: The Final Nightmare*) they knew I could do it. So I'm completely indebted to them."

Rachel credits the *Elm Street* films for giving her valuable experience in delivering special effects on lower budgets.

"We had to figure out everything. That was especially true on Part 3, which had every different type of effect in the world for four million dollars. We did stop motion, we did visual effects, we had five different make-up FX companies, we had massive mechanical effects – all for nothing! The train was running off the tracks every minute and I was holding it together with every piece of my body. So what I've been able to take away from *Elm Street* I use all the time on everything I do. You're always trying to do more for less, so all those tricks came in on *Doctor Who*, along with new ones that other people brought in. What's great about the job is you're always learning."

Rachel notes that the series' audience doubled upon the release of the third film.

"That one went more into fantasy and became more of a date movie. We then veered even more in that direction, with more humour. I could talk about Freddy forever! The writers were on strike for Part 4 (1988's *A Nightmare on Elm Street 4: The Dream Master*), so that film basically became a sequence of nightmares with only a little bit of story and nobody really writing it. And yet its director Renny Harlin's vision made it remarkable. And I think because [the director of 1989's *A Nightmare on Elm Street 5: The Dream Child*] Stephen Hopkins then went so gothic and had the misfortune of the script being about a baby, which I don't think teenagers are interested in, we were definitely told to go in another direction with the sixth movie."

Freddy's Dead: The Final Nightmare somewhat dialled down the series' gore element but delivered imaginative set-pieces, including one victim ending up in a video game and another's head exploding thanks to their own amplified hearing-aid. The film's climax was shot in 3D, with viewers directed to don their red-and-green glasses at a key point. As the title suggests, *Freddy's Dead* was intended to close the franchise, but the claw-gloved dream-demon would return in 1994's *Wes Craven's New Nightmare*, 2003's *Freddy Vs Jason* and 2010's disappointing remake of the original. How does Rachel feel about her directorial film début today?

"I don't think *Freddy's Dead* has held up as well as a lot of the other *Elm Street* films. I'm extremely critical of my own work and of myself. With *Freddy's Dead*, we were specifically given a mandate to do something quite different. I would make a totally different film now, with my experience since, and I would also go for a scarier film now. But that wasn't the mandate at that point, or the mandate as I understood it. We'd made Part 3, 4, 5 and 6 within a five-year period, so we were really oversaturated and the assignment was to work towards something different.

"I think the 3D of course doesn't hold up – the technology was just not up to what we were trying to do – and the video game sequence now is almost nostalgically 8-bit. Which is good now, because there was a time period where it just looked cheesy! But I look at sequences and think, 'Wow, for your first directing job that actually kind of still stands up.' So I'm bittersweet and very harsh on myself about it. I'm very pleased that the fans do embrace it, but they embrace the whole series more than that film specifically."

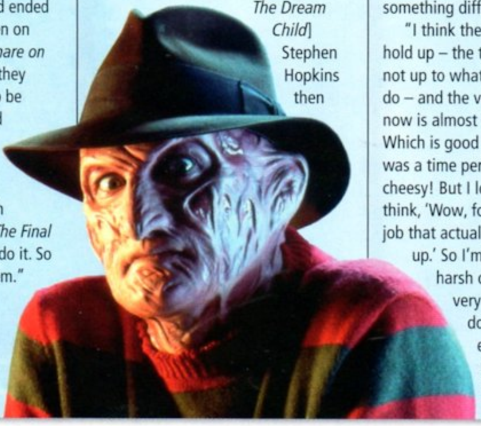


PHOTO © REX

On location to shoot the final scene of *Death in Heaven*.

"Yes, they were practical spark-heads. Another little Danny Hargreaves moment, which I actually added at the last minute. Danny said, 'Yes, of course I can give you that, just give me five minutes'. Then bang!"

Just when you think it's all over, Nick Frost interrupts the credits in order to pop up as Santa Claus. This scene, it transpires, was actually shot by *Last Christmas* director Paul Wilmshurst, as part of the Christmas shoot, a few months later.

"I chose to let Paul shoot it," says Rachel. "The filming couldn't happen until the Santa episode was shot, because that's when Nick Frost became available. I could have come back in and shot it and Paul and I talked about it, but that scene really is in some ways a teaser for *Last Christmas*. I didn't want to shoot it in a way that didn't seem right for his episode, so that's how that decision was made. I also felt that the scene should feel a bit different in terms of lighting and everything."

The coda to the finale was shot by Paul Wilmshurst, as part of the *Last Christmas* shoot.

"Sometimes I'd talk with Peter about how it went back to other Doctors."

By the time Rachel completed her work on *Dark Water* and *Death in Heaven*, she was, "exhausted and exhilarated. Two days before finishing, it was my birthday and we were on the set of the TARDIS. They all came in to sing happy birthday to me with a TARDIS cake. I thought, 'Oh my God, this isn't happening!' Steven asked me if I was going to be relieved when I finished shooting. I had mixed feelings: I was so anxious to be finished because I was so exhausted, and I couldn't keep up this intensity, but at the same time I actually didn't ever want this to end. What if this was the last time I was ever on the TARDIS set? And Steven said to me, 'Well I hope not,' or something like that. And I thought, 'Okay, are you just being polite, did I hear that correctly?'"

If you could also have directed one other episode of this series, which would it have been?

"I would have chosen *Listen*, but I can't say that I would have done a better job. I mean Douglas Mackinnon did *such* an incredible job. There's been so many good episodes this season, but I love small, human horror. *Listen* is such a simple, simple idea that would have terrified me so much as a kid, because you're scared of what's under the bed and that's really what it's about. So I loved the smallness and the stillness in the same way that everybody loves *Blink* so much. I watched *Listen* in an early edit and just said to Douglas, 'It's just near perfect.'"

And the big question: would Rachel return to *Doctor Who*?

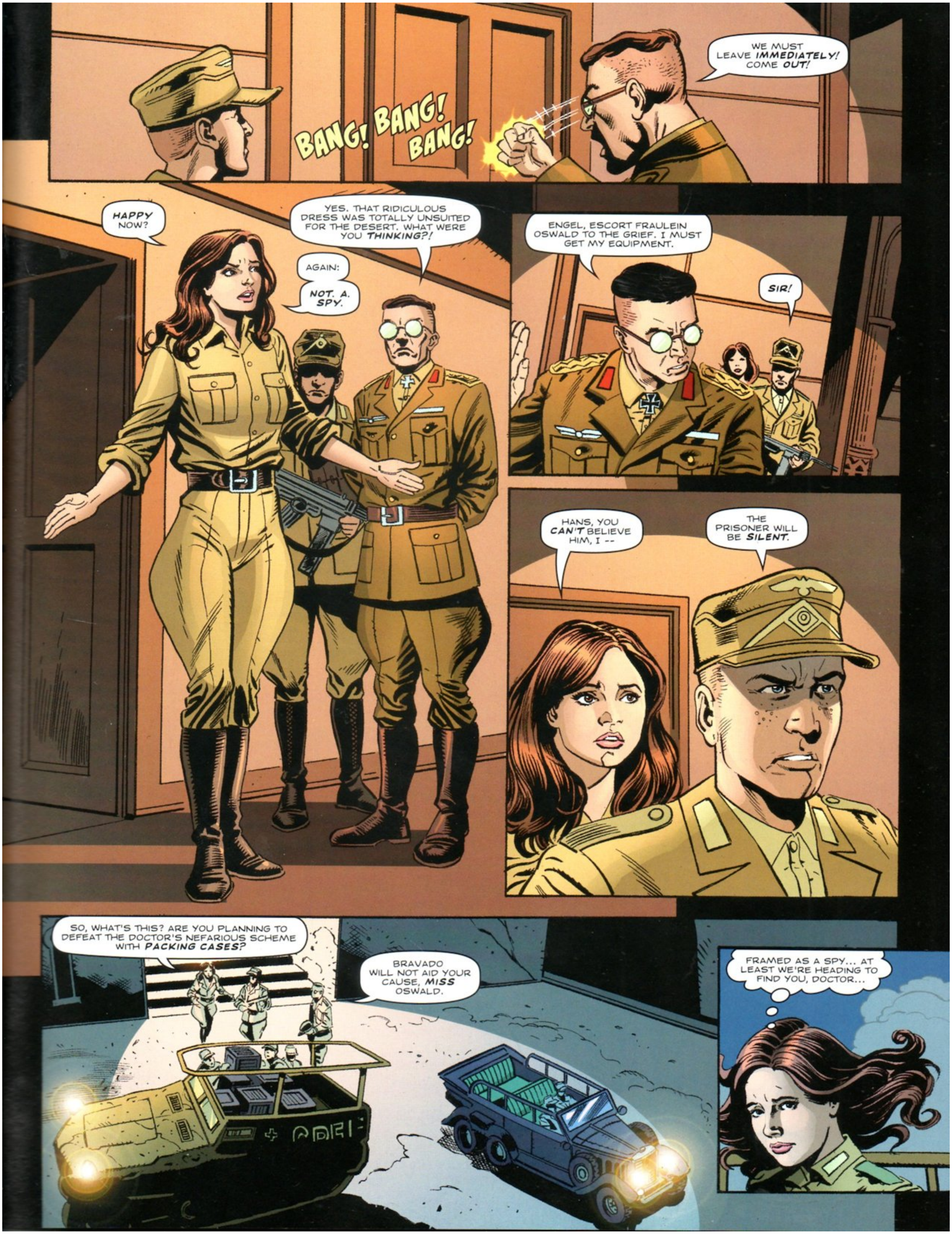
"I would absolutely love to come back. We are talking, but my schedule is very difficult during the next year." As she speaks in November, she's in South Carolina shooting the new US cable series *South of Hell* ("about demons"). Then in the spring, she'll helm *The Farm* for the CBC. "That one's about the police malfeasance with homeless women in a serial killer case in Vancouver. It very much deals with the mistreatment and neglect of the homeless and prostitutes."

When not working hard on film and TV sets, Rachel is also film professor at Canada's University of British Columbia. When it came to shooting her first *Doctor Who* episodes, she conveniently happened to be on sabbatical.

"Talk about good fortune! That's why I could be so flexible because, from a university standpoint, nothing is more important to them than international research. And my international research has reached 77 million people, so that's funny and ironic! But I still have until the middle of 2015 on sabbatical, so there's definitely room for some more work before I go back to my day job..."

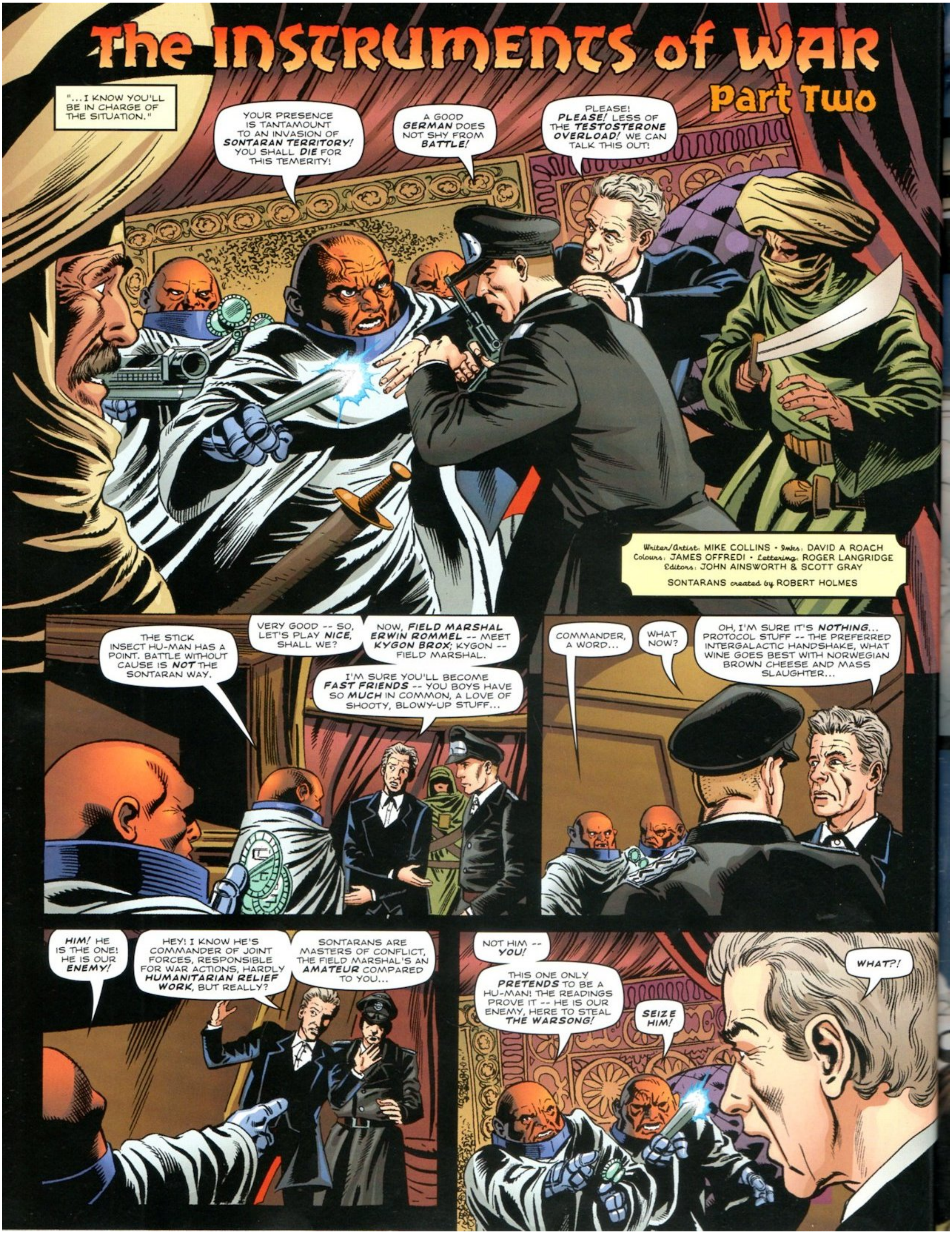
When Rachel Talalay does finally return from that sabbatical, her students will surely consider her the coolest professor in all of time and space.

"Maybe, maybe not," she shrugs. "But before I did *Doctor Who*, I would definitely use scenes from it in class to explain different things. And yeah, you could see that some of the students thought that was pretty cool..." DWM


BANG! BANG! BANG!
WE MUST LEAVE IMMEDIATELY! COME OUT!
HAPPY NOW?
YES. THAT RIDICULOUS DRESS WAS TOTALLY UNSUITED FOR THE DESERT. WHAT WERE YOU THINKING?!
AGAIN: NOT. A. SPY.
ENGEL, ESCORT FRAULEIN OSWALD TO THE GRIEF. I MUST GET MY EQUIPMENT.
SIR!
HANS, YOU CAN'T BELIEVE HIM, I --
THE PRISONER WILL BE SILENT.
SO, WHAT'S THIS? ARE YOU PLANNING TO DEFEAT THE DOCTOR'S NEFARIOUS SCHEME WITH PACKING CASES?
BRAVADO WILL NOT AID YOUR CAUSE, MISS OSWALD.
FRAMED AS A SPY... AT LEAST WE'RE HEADING TO FIND YOU, DOCTOR...

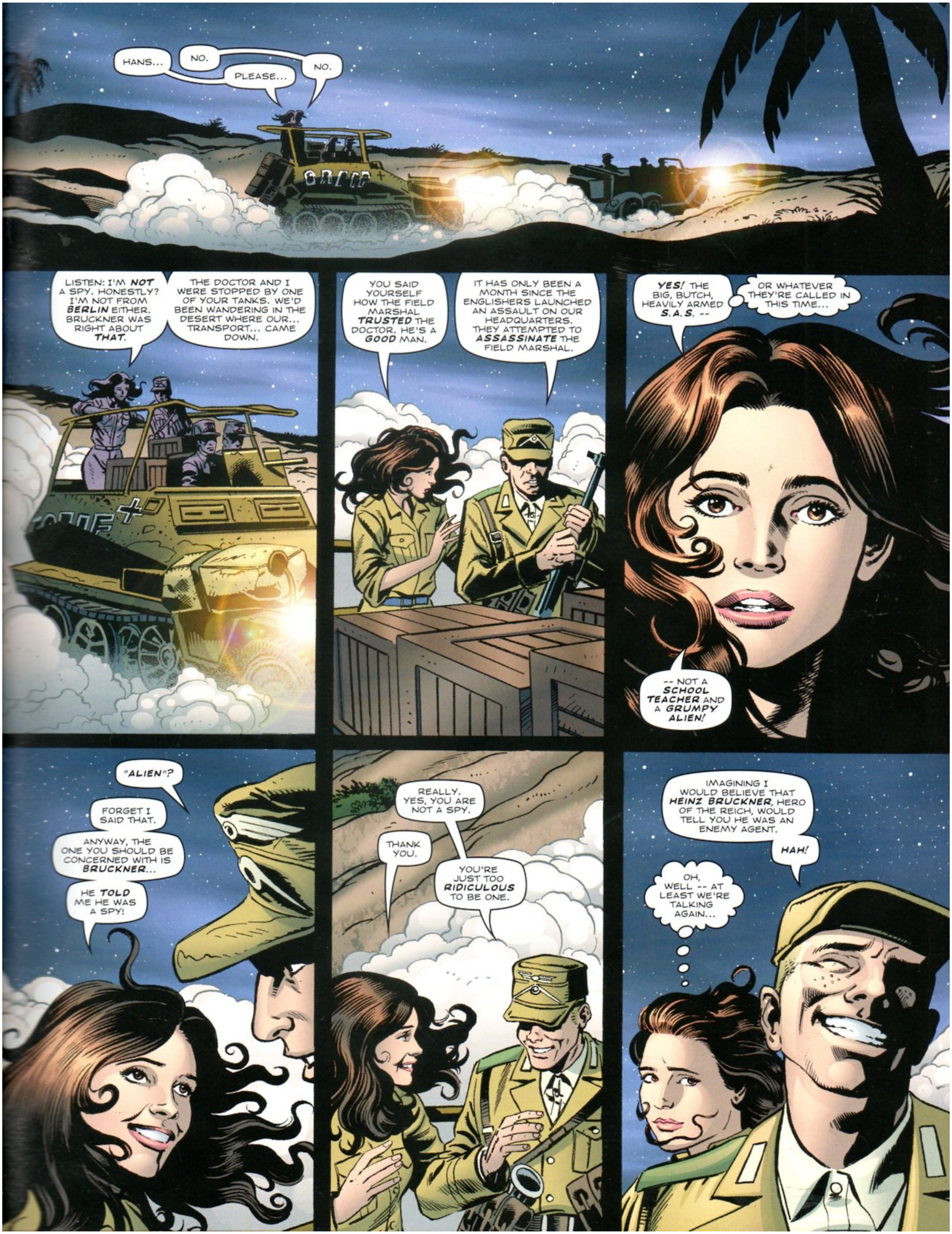
The Instruments of War

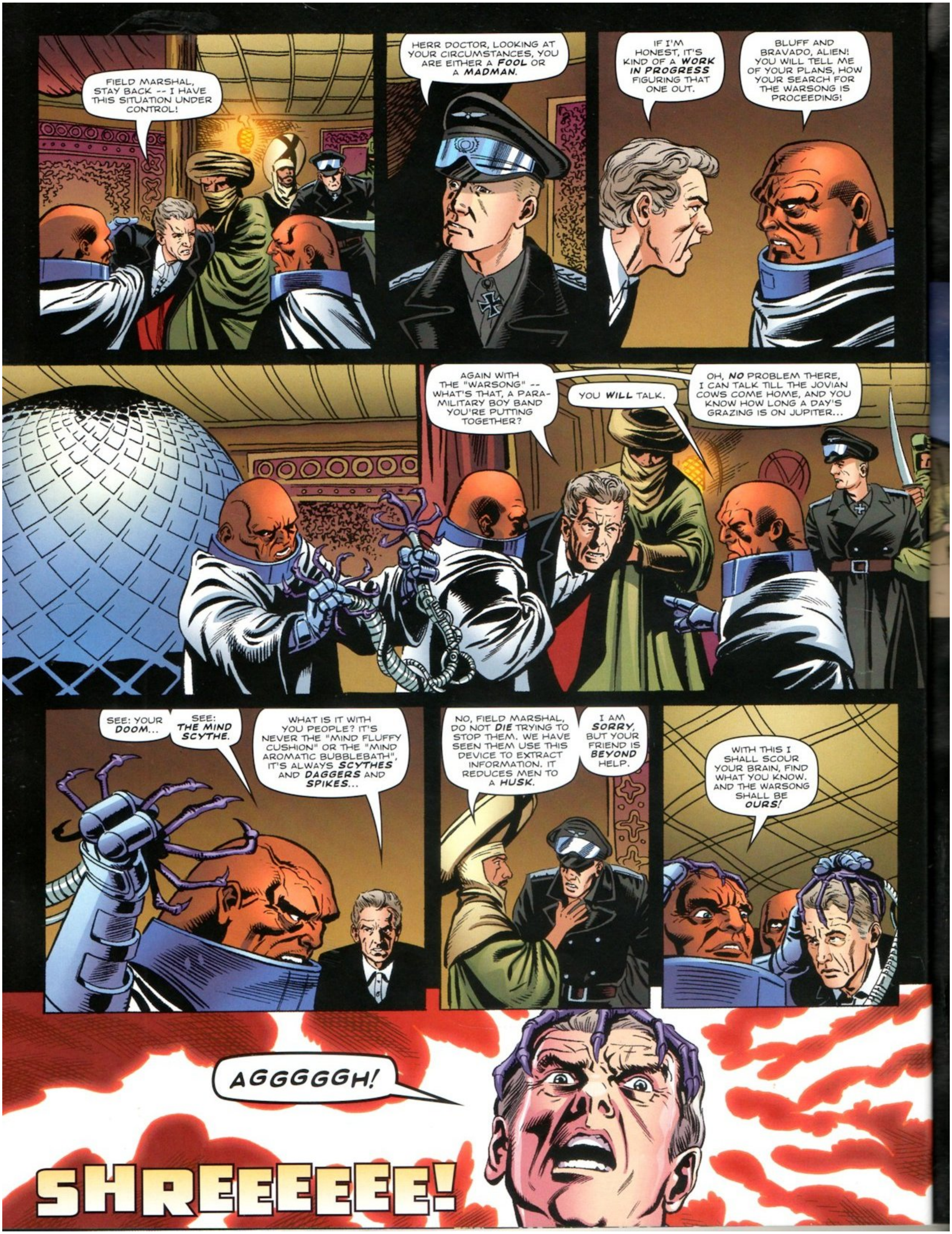
Part Two

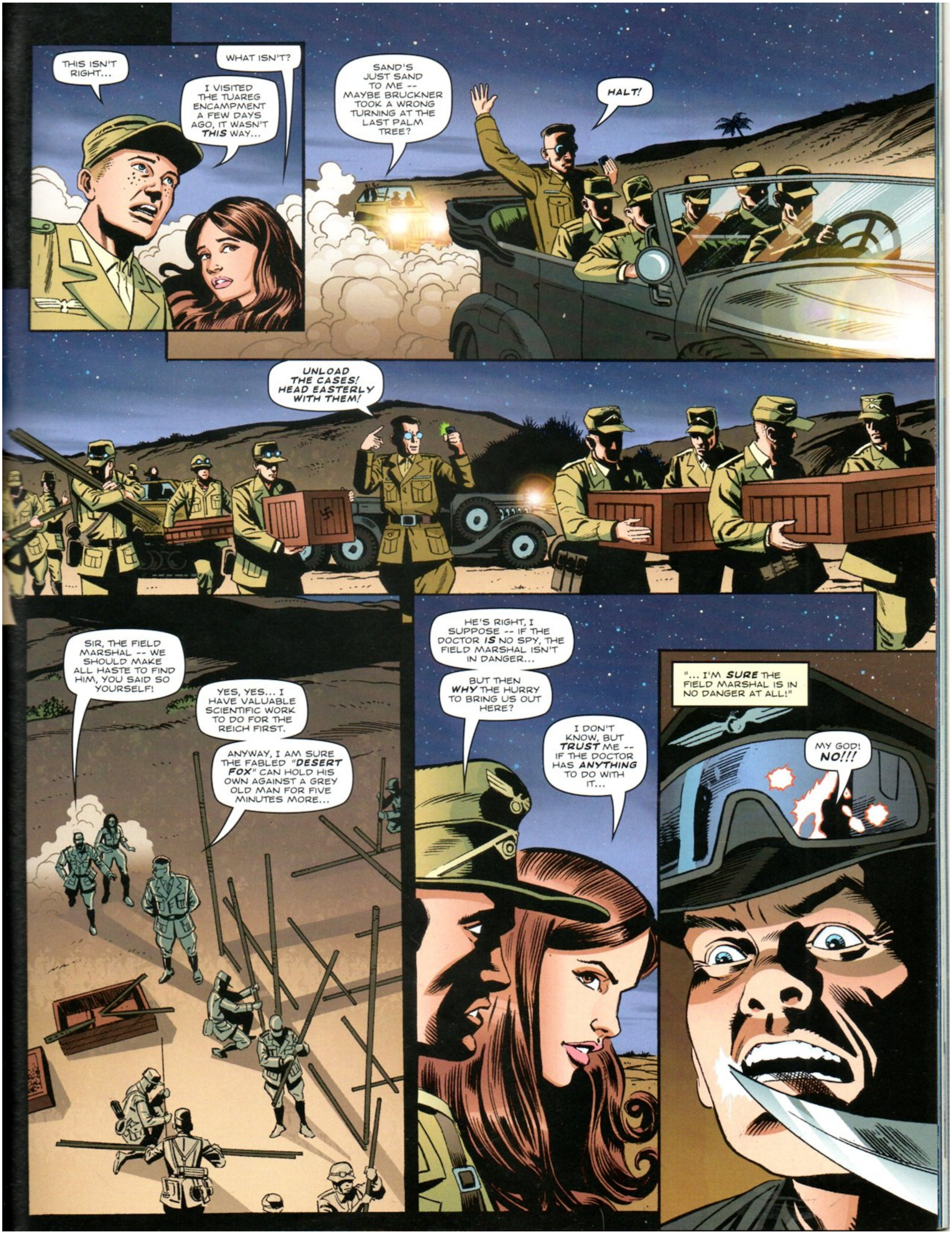

"...I KNOW YOU'LL BE IN CHARGE OF THE SITUATION."
YOUR PRESENCE IS TANTAMOUNT TO AN INVASION OF SONTARAN TERRITORY! YOU SHALL DIE FOR THIS TEMERITY!
A GOOD GERMAN DOES NOT SHY FROM BATTLE!
PLEASE! PLEASE! LESS OF THE TESTOSTERONE OVERLOAD! WE CAN TALK THIS OUT!
THE STICK INSECT HU-MAN HAS A POINT. BATTLE WITHOUT CAUSE IS NOT THE SONTARAN WAY.
VERY GOOD -- SO, LET'S PLAY NICE, SHALL WE?
NOW, FIELD MARSHAL ERWIN ROMMEL -- MEET KYGON BROX; KYGON -- FIELD MARSHAL.
I'M SURE YOU'LL BECOME FAST FRIENDS -- YOU BOYS HAVE SO MUCH IN COMMON, A LOVE OF SHOOTY, BLOWY-UP STUFF...
COMMANDER, A WORD...
WHAT NOW?
OH, I'M SURE IT'S NOTHING... PROTOCOL STUFF -- THE PREFERRED INTERGALACTIC HANDSHAKE, WHAT WINE GOES BEST WITH NORWEGIAN BROWN CHEESE AND MASS SLAUGHTER...
HIM! HE IS THE ONE! HE IS OUR ENEMY!
HEY! I KNOW HE'S COMMANDER OF JOINT FORCES, RESPONSIBLE FOR WAR ACTIONS, HARDLY HUMANITARIAN RELIEF WORK, BUT REALLY?
SONTARANS ARE MASTERS OF CONFLICT, THE FIELD MARSHAL'S AN AMATEUR COMPARED TO YOU...
NOT HIM -- YOU!
THIS ONE ONLY PRETENDS TO BE A HU-MAN! THE READINGS PROVE IT -- HE IS OUR ENEMY, HERE TO STEAL THE WARSONG!
SEIZE HIM!
WHAT?!

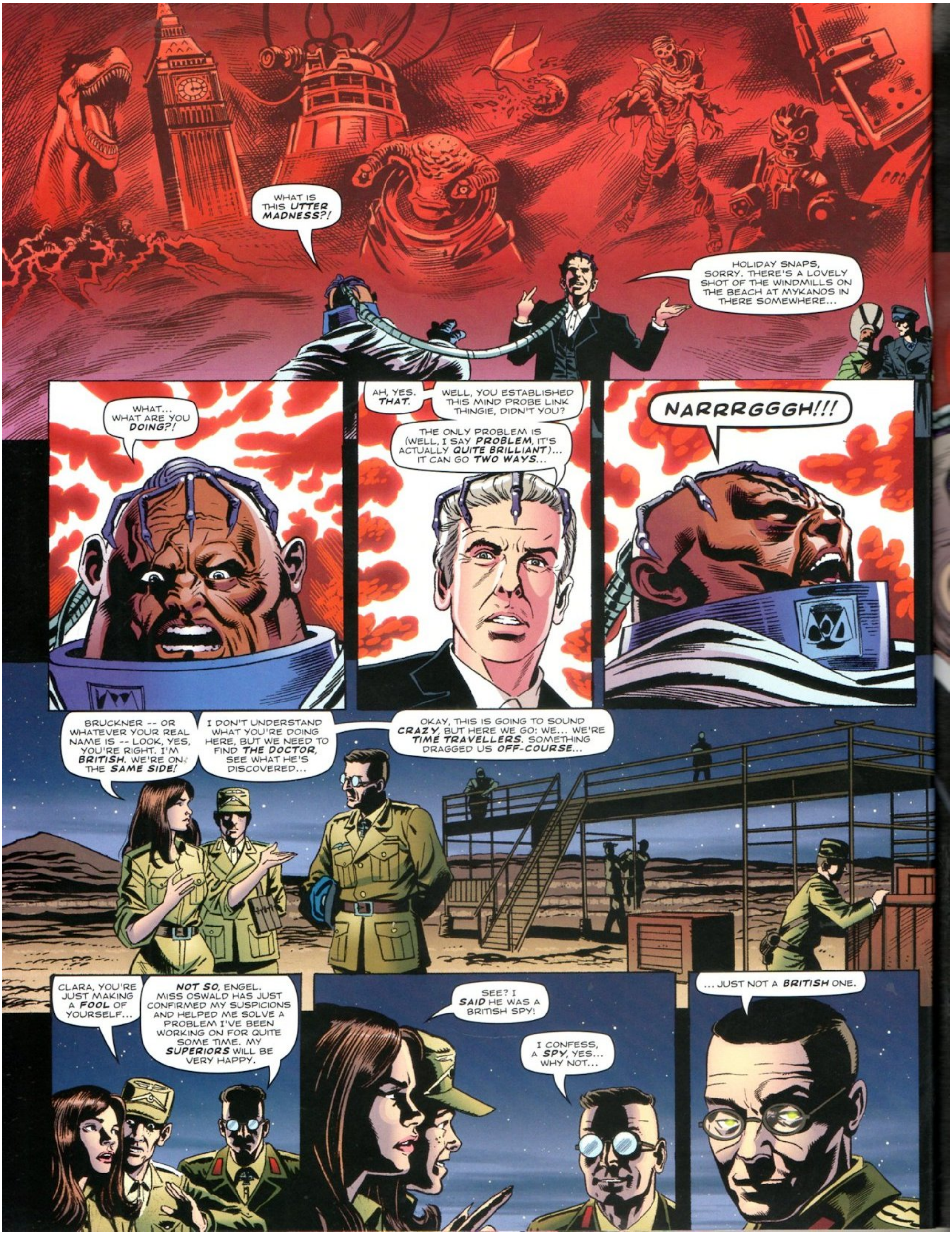
Writer/Artist: MIKE COLLINS • Inks: DAVID A ROACH
Colours: JAMES OFFREDI • Lettering: ROGER LANGRIDGE
Editors: JOHN AINSWORTH & SCOTT GRAY

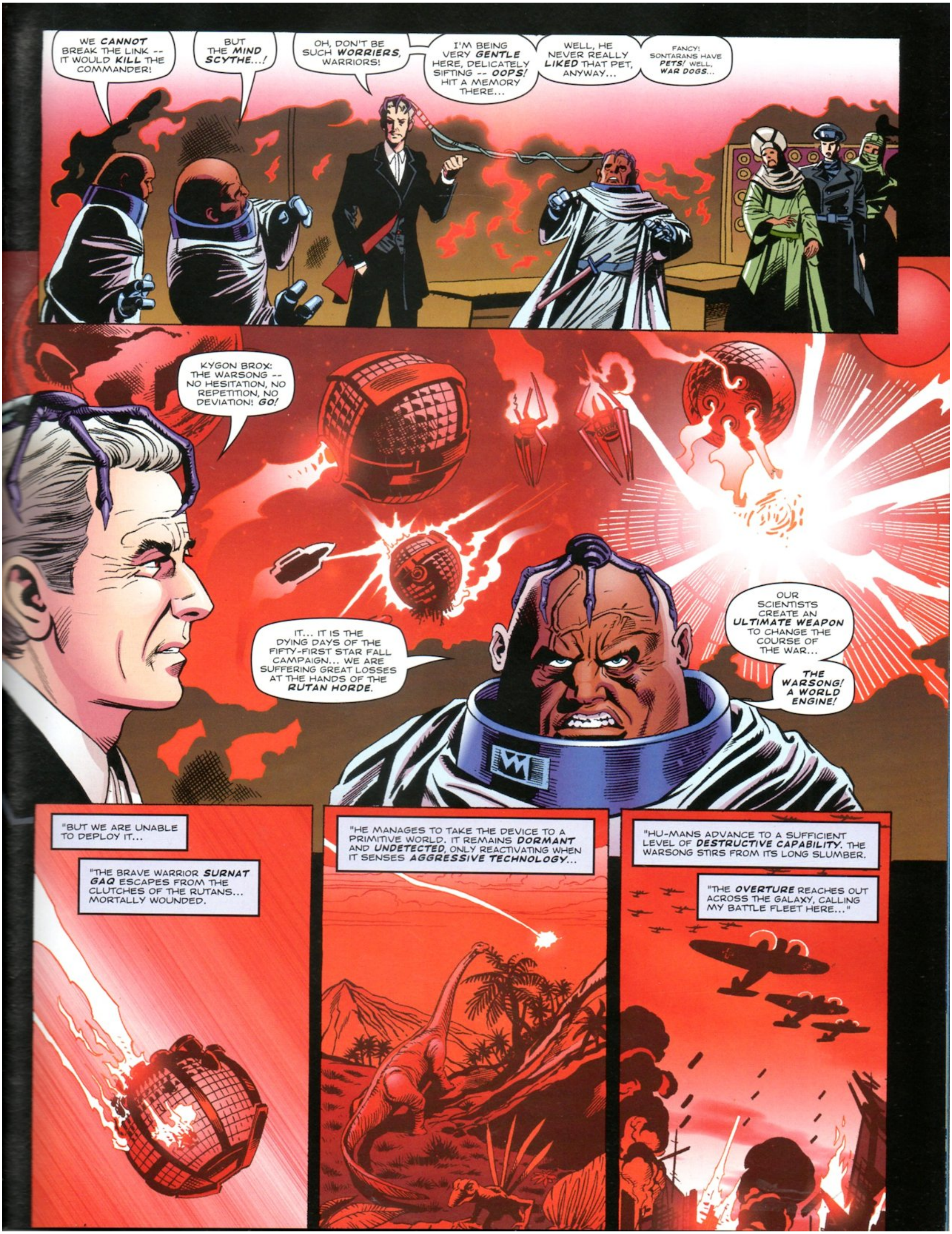
SONTARANS created by ROBERT HOLMES

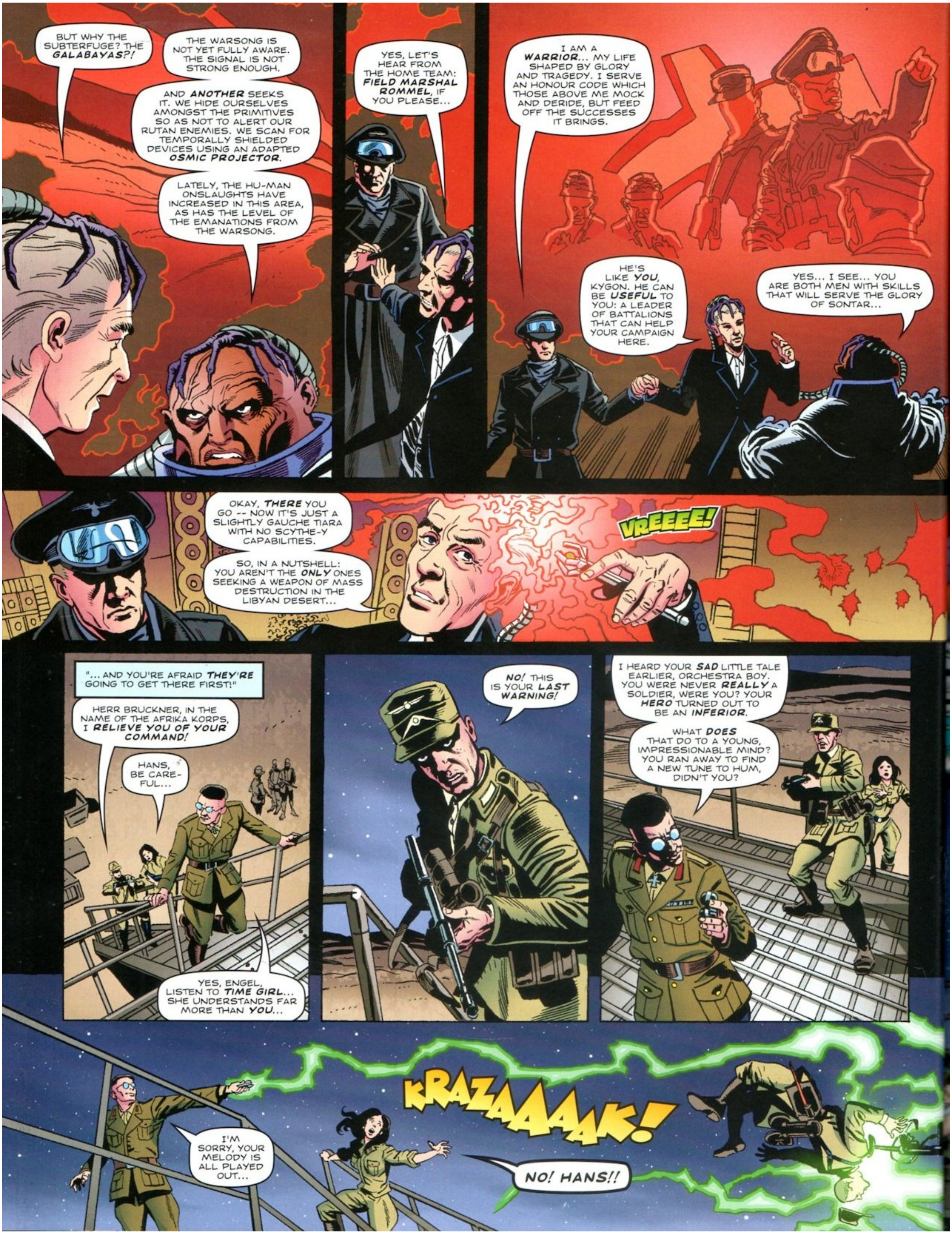

HANS...
NO.
PLEASE...
NO.
LISTEN: I'M **NOT** A SPY. HONESTLY? I'M NOT FROM **BERLIN** EITHER. BRUCKNER WAS RIGHT ABOUT **THAT**.
THE DOCTOR AND I WERE STOPPED BY ONE OF YOUR TANKS. WE'D BEEN WANDERING IN THE DESERT WHERE OUR... TRANSPORT... CAME DOWN.
YOU SAID YOURSELF HOW THE FIELD MARSHAL **TRUSTED** THE DOCTOR. HE'S A **GOOD** MAN.
IT HAS ONLY BEEN A MONTH SINCE THE ENGLISHERS LAUNCHED AN ASSAULT ON OUR HEADQUARTERS. THEY ATTEMPTED TO **ASSASSINATE** THE FIELD MARSHAL.
YES! THE BIG, BUTCH, HEAVILY ARMED **S.A.S.** --
OR WHATEVER THEY'RE CALLED IN THIS TIME...
-- NOT A **SCHOOL TEACHER** AND A **GRUMPY ALIEN!**
"ALIEN"?
FORGET I SAID THAT.
ANYWAY, THE ONE YOU SHOULD BE CONCERNED WITH IS **BRUCKNER**...
HE **TOLD** ME HE WAS A SPY!
REALLY. YES, YOU ARE NOT A SPY.
THANK YOU.
YOU'RE JUST TOO **RIDICULOUS** TO BE ONE.
IMAGINING I WOULD BELIEVE THAT **HEINZ BRUCKNER**, HERO OF THE REICH, WOULD TELL YOU HE WAS AN ENEMY AGENT.
HAH!
OH, WELL -- AT LEAST WE'RE TALKING AGAIN...

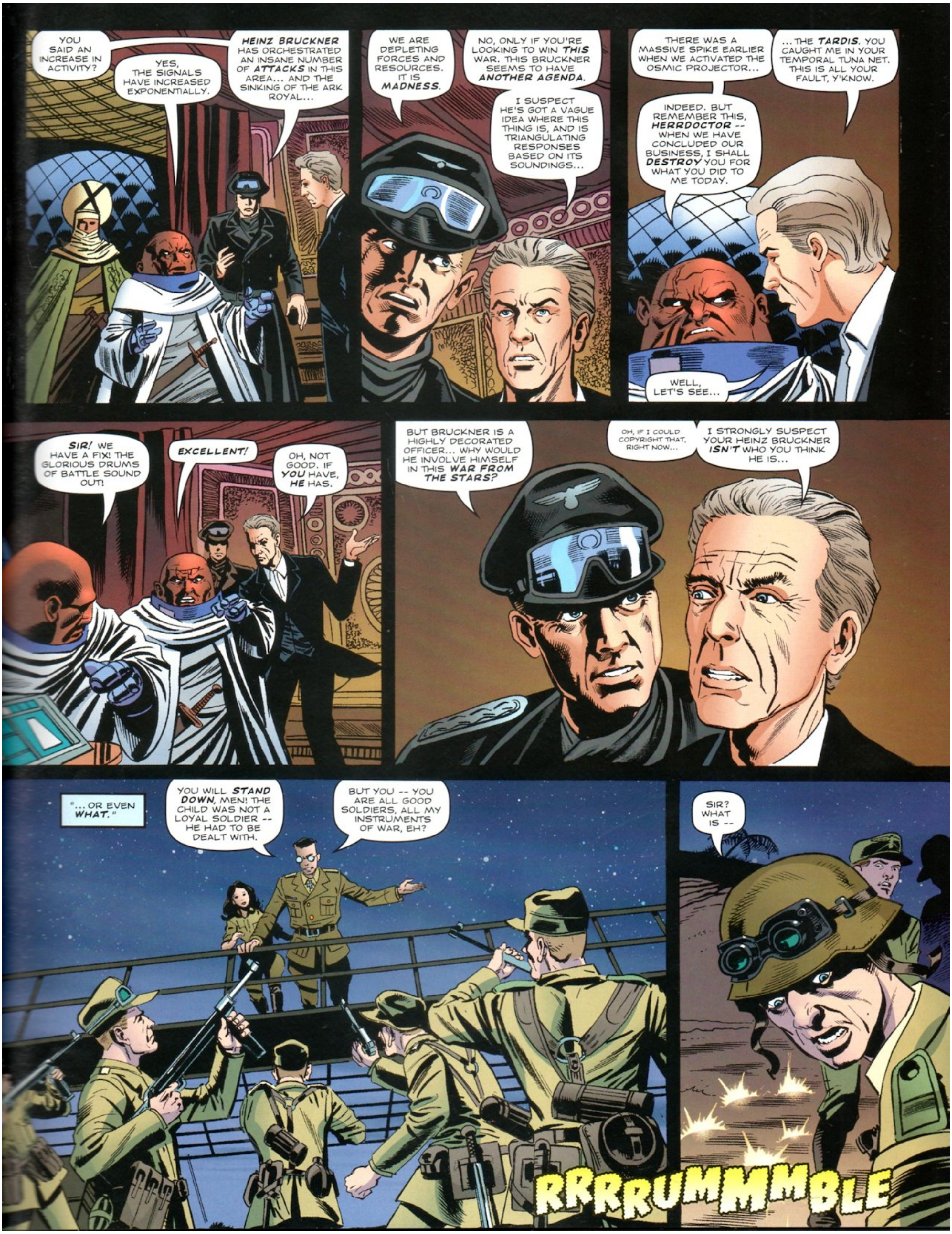

FIELD MARSHAL, STAY BACK -- I HAVE THIS SITUATION UNDER CONTROL!
HERR DOCTOR, LOOKING AT YOUR CIRCUMSTANCES, YOU ARE EITHER A **FOOL** OR A **MADMAN**.
IF I'M HONEST, IT'S KIND OF A **WORK IN PROGRESS** FIGURING THAT ONE OUT.
BLUFF AND BRAVADO, ALIEN! YOU WILL TELL ME OF YOUR PLANS, HOW YOUR SEARCH FOR THE WARSONG IS PROCEEDING!
AGAIN WITH THE "WARSONG" -- WHAT'S THAT, A PARA-MILITARY BOY BAND YOU'RE PUTTING TOGETHER?
YOU **WILL** TALK.
OH, **NO** PROBLEM THERE, I CAN TALK TILL THE JOVIAN COWS COME HOME, AND YOU KNOW HOW LONG A DAY'S GRAZING IS ON JUPITER...
SEE: YOUR **DOOM**...
SEE: **THE MIND SCYTHE.**
WHAT IS IT WITH YOU PEOPLE? IT'S NEVER THE "MIND FLUFFY CUSHION" OR THE "MIND AROMATIC BUBBLEBATH", IT'S ALWAYS **SCYTHES** AND **DAGGERS** AND **SPIKES**...
NO, FIELD MARSHAL, DO NOT **DIE** TRYING TO STOP THEM. WE HAVE SEEN THEM USE THIS DEVICE TO EXTRACT INFORMATION. IT REDUCES MEN TO A **HUSK**.
I AM **SORRY**, BUT YOUR FRIEND IS **BEYOND** HELP.
WITH THIS I SHALL SCOUR YOUR BRAIN, FIND WHAT YOU KNOW. AND THE WARSONG SHALL BE **OURS!**
AGGGGGH!
SHREEEEEE!

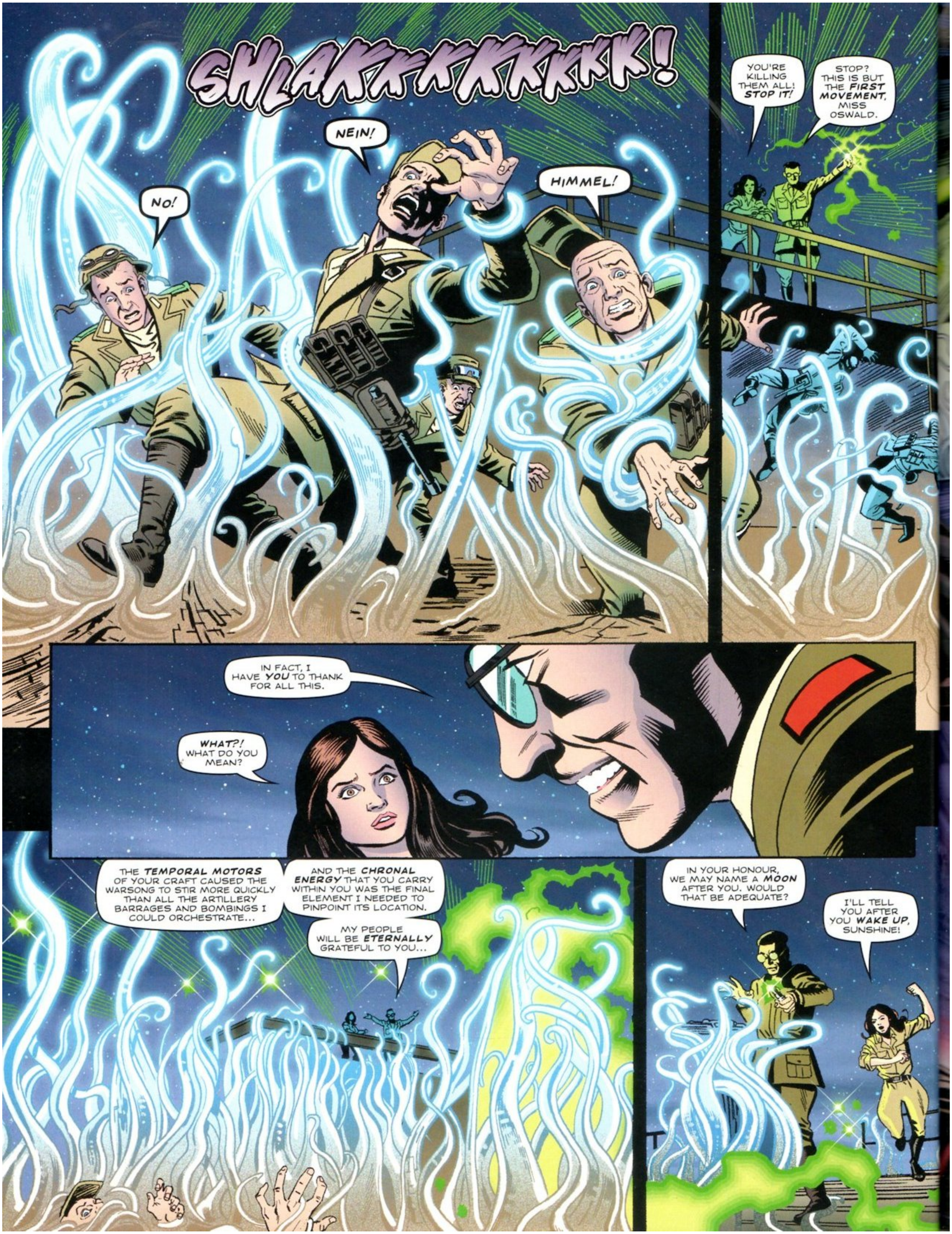

THIS ISN'T RIGHT...
WHAT ISN'T?
I VISITED THE TUAREG ENCAMPMENT A FEW DAYS AGO, IT WASN'T **THIS** WAY...
SAND'S JUST SAND TO ME -- MAYBE BRUCKNER TOOK A WRONG TURNING AT THE LAST PALM TREE?
HALT!
UNLOAD THE CASES! HEAD EASTERLY WITH THEM!
SIR, THE FIELD MARSHAL -- WE SHOULD MAKE ALL HASTE TO FIND HIM, YOU SAID SO YOURSELF!
YES, YES... I HAVE VALUABLE SCIENTIFIC WORK TO DO FOR THE REICH FIRST.
ANYWAY, I AM SURE THE FABLED **"DESERT FOX"** CAN HOLD HIS OWN AGAINST A GREY OLD MAN FOR FIVE MINUTES MORE...
HE'S RIGHT, I SUPPOSE -- IF THE DOCTOR **IS** NO SPY, THE FIELD MARSHAL ISN'T IN DANGER...
BUT THEN **WHY** THE HURRY TO BRING US OUT HERE?
I DON'T KNOW, BUT **TRUST** ME -- IF THE DOCTOR HAS **ANYTHING** TO DO WITH IT...
"... I'M **SURE** THE FIELD MARSHAL IS IN NO DANGER AT ALL!"
MY GOD! **NO!!!**

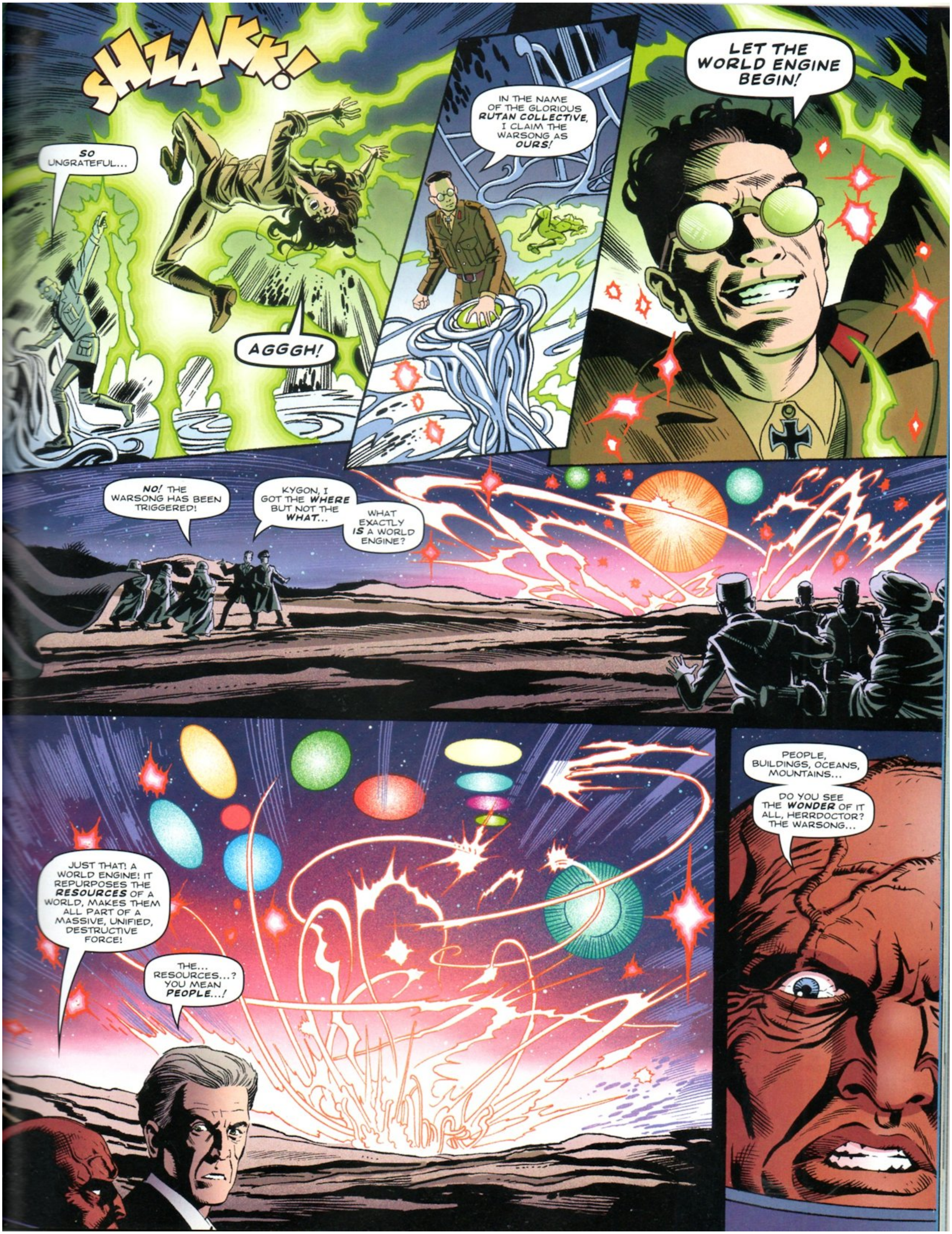

WHAT IS THIS *UTTER MADNESS?!*
HOLIDAY SNAPS, SORRY. THERE'S A LOVELY SHOT OF THE WINDMILLS ON THE BEACH AT MYKANOS IN THERE SOMEWHERE...
WHAT... WHAT ARE YOU *DOING?!*
AH, YES. *THAT.*
WELL, YOU ESTABLISHED THIS MIND PROBE LINK THINGIE, DIDN'T YOU?
THE ONLY PROBLEM IS (WELL, I SAY ***PROBLEM***, IT'S ACTUALLY ***QUITE BRILLIANT***)... IT CAN GO ***TWO WAYS***...
NARRRGGGH!!!
BRUCKNER -- OR WHATEVER YOUR REAL NAME IS -- LOOK, YES, YOU'RE RIGHT. I'M ***BRITISH***. WE'RE ON THE ***SAME SIDE!***
I DON'T UNDERSTAND WHAT YOU'RE DOING HERE, BUT WE NEED TO FIND ***THE DOCTOR***, SEE WHAT HE'S DISCOVERED...
OKAY, THIS IS GOING TO SOUND ***CRAZY***, BUT HERE WE GO: WE... WE'RE ***TIME TRAVELLERS***. SOMETHING DRAGGED US ***OFF-COURSE***...
CLARA, YOU'RE JUST MAKING A ***FOOL*** OF YOURSELF...
NOT SO, ENGEL. MISS OSWALD HAS JUST CONFIRMED MY SUSPICIONS AND HELPED ME SOLVE A PROBLEM I'VE BEEN WORKING ON FOR QUITE SOME TIME. MY ***SUPERIORS*** WILL BE VERY HAPPY.
SEE? I ***SAID*** HE WAS A BRITISH SPY!
I CONFESS, A ***SPY***, YES... WHY NOT...
... JUST NOT A ***BRITISH*** ONE.

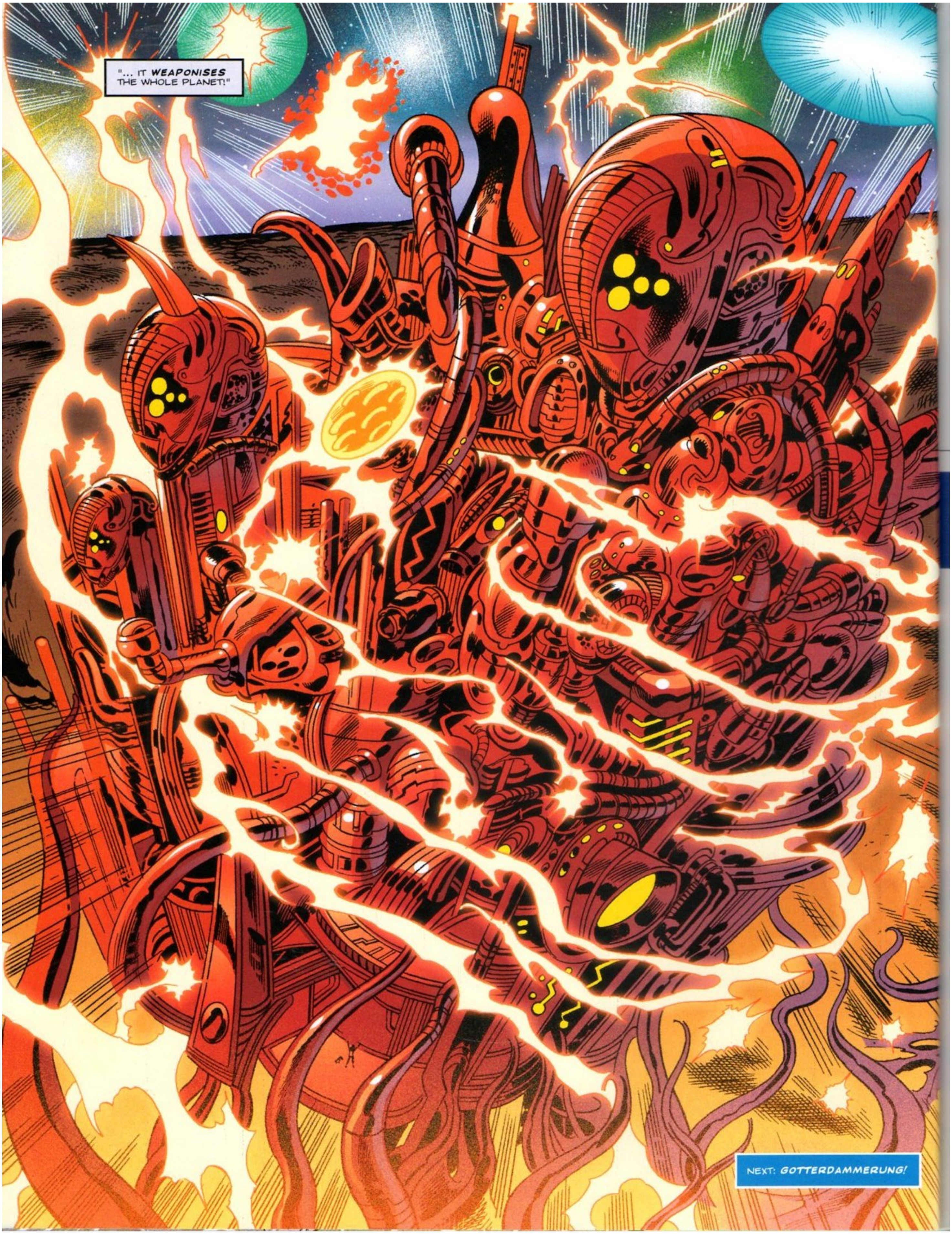

WE CANNOT BREAK THE LINK -- IT WOULD KILL THE COMMANDER!
BUT THE MIND SCYTHE...!
OH, DON'T BE SUCH WORRIERS, WARRIORS!
I'M BEING VERY GENTLE HERE, DELICATELY SIFTING -- OOPS! HIT A MEMORY THERE...
WELL, HE NEVER REALLY LIKED THAT PET, ANYWAY...
FANCY! SONTARANS HAVE PETS! WELL, WAR DOGS...
KYGON BROX: THE WARSONG -- NO HESITATION, NO REPETITION, NO DEVIATION! GO!
IT... IT IS THE DYING DAYS OF THE FIFTY-FIRST STAR FALL CAMPAIGN... WE ARE SUFFERING GREAT LOSSES AT THE HANDS OF THE RUTAN HORDE.
OUR SCIENTISTS CREATE AN ULTIMATE WEAPON TO CHANGE THE COURSE OF THE WAR...
THE WARSONG! A WORLD ENGINE!
"BUT WE ARE UNABLE TO DEPLOY IT...
"THE BRAVE WARRIOR SURNAT GAQ ESCAPES FROM THE CLUTCHES OF THE RUTANS... MORTALLY WOUNDED.
"HE MANAGES TO TAKE THE DEVICE TO A PRIMITIVE WORLD. IT REMAINS DORMANT AND UNDETECTED, ONLY REACTIVATING WHEN IT SENSES AGGRESSIVE TECHNOLOGY...
"HU-MANS ADVANCE TO A SUFFICIENT LEVEL OF DESTRUCTIVE CAPABILITY. THE WARSONG STIRS FROM ITS LONG SLUMBER.
"THE OVERTURE REACHES OUT ACROSS THE GALAXY, CALLING MY BATTLE FLEET HERE..."


BUT WHY THE SUBTERFUGE? THE **GALABAYAS?!**
THE WARSONG IS NOT YET FULLY AWARE. THE SIGNAL IS NOT STRONG ENOUGH.
AND **ANOTHER** SEEKS IT. WE HIDE OURSELVES AMONGST THE PRIMITIVES SO AS NOT TO ALERT OUR RUTAN ENEMIES. WE SCAN FOR TEMPORALLY SHIELDED DEVICES USING AN ADAPTED **OSMIC PROJECTOR**.
LATELY, THE HU-MAN ONSLAUGHTS HAVE INCREASED IN THIS AREA, AS HAS THE LEVEL OF THE EMANATIONS FROM THE WARSONG.
YES, LET'S HEAR FROM THE HOME TEAM: **FIELD MARSHAL ROMMEL**, IF YOU PLEASE...
I AM A **WARRIOR**... MY LIFE SHAPED BY GLORY AND TRAGEDY. I SERVE AN HONOUR CODE WHICH THOSE ABOVE ME MOCK AND DERIDE, BUT FEED OFF THE SUCCESSES IT BRINGS.
HE'S LIKE **YOU**, KYGON. HE CAN BE **USEFUL** TO YOU: A LEADER OF BATTALIONS THAT CAN HELP YOUR CAMPAIGN HERE.
YES... I SEE... YOU ARE BOTH MEN WITH SKILLS THAT WILL SERVE THE GLORY OF SONTAR...
OKAY, **THERE** YOU GO -- NOW IT'S JUST A SLIGHTLY GAUCHE TIARA WITH NO SCYTHE-Y CAPABILITIES.
SO, IN A NUTSHELL: YOU AREN'T THE **ONLY** ONES SEEKING A WEAPON OF MASS DESTRUCTION IN THE LIBYAN DESERT...
VREEEE!
"... AND YOU'RE AFRAID **THEY'RE** GOING TO GET THERE FIRST!"
HERR BRUCKNER, IN THE NAME OF THE AFRIKA KORPS, I **RELIEVE YOU OF YOUR COMMAND!**
HANS, BE CAREFUL...
YES, ENGEL, LISTEN TO **TIME GIRL**... SHE UNDERSTANDS FAR MORE THAN **YOU**...
NO! THIS IS YOUR **LAST WARNING!**
I HEARD YOUR **SAD** LITTLE TALE EARLIER, ORCHESTRA BOY. YOU WERE NEVER **REALLY** A SOLDIER, WERE YOU? YOUR **HERO** TURNED OUT TO BE AN **INFERIOR**.
WHAT **DOES** THAT DO TO A YOUNG, IMPRESSIONABLE MIND? YOU RAN AWAY TO FIND A NEW TUNE TO HUM, DIDN'T YOU?
KRAZAAAAAK!
I'M SORRY, YOUR MELODY IS ALL PLAYED OUT...
NO! HANS!!


YOU SAID AN INCREASE IN ACTIVITY?
YES, THE SIGNALS HAVE INCREASED EXPONENTIALLY.
HEINZ BRUCKNER HAS ORCHESTRATED AN INSANE NUMBER OF ATTACKS IN THIS AREA... AND THE SINKING OF THE ARK ROYAL...
WE ARE DEPLETING FORCES AND RESOURCES. IT IS MADNESS.
NO, ONLY IF YOU'RE LOOKING TO WIN THIS WAR. THIS BRUCKNER SEEMS TO HAVE ANOTHER AGENDA.
I SUSPECT HE'S GOT A VAGUE IDEA WHERE THIS THING IS, AND IS TRIANGULATING RESPONSES BASED ON ITS SOUNDINGS...
THERE WAS A MASSIVE SPIKE EARLIER WHEN WE ACTIVATED THE OSMIC PROJECTOR...
...THE TARDIS. YOU CAUGHT ME IN YOUR TEMPORAL TUNA NET. THIS IS ALL YOUR FAULT, Y'KNOW.
INDEED. BUT REMEMBER THIS, HERRDOCTOR -- WHEN WE HAVE CONCLUDED OUR BUSINESS, I SHALL DESTROY YOU FOR WHAT YOU DID TO ME TODAY.
WELL, LET'S SEE...
SIR! WE HAVE A FIX! THE GLORIOUS DRUMS OF BATTLE SOUND OUT!
EXCELLENT!
OH, NOT GOOD. IF YOU HAVE, HE HAS.
BUT BRUCKNER IS A HIGHLY DECORATED OFFICER... WHY WOULD HE INVOLVE HIMSELF IN THIS WAR FROM THE STARS?
OH, IF I COULD COPYRIGHT THAT, RIGHT NOW...
I STRONGLY SUSPECT YOUR HEINZ BRUCKNER ISN'T WHO YOU THINK HE IS...
"...OR EVEN WHAT."
YOU WILL STAND DOWN, MEN! THE CHILD WAS NOT A LOYAL SOLDIER -- HE HAD TO BE DEALT WITH.
BUT YOU -- YOU ARE ALL GOOD SOLDIERS, ALL MY INSTRUMENTS OF WAR, EH?
SIR? WHAT IS --
RRRRUMMMMBLE


SHLAKKKKKKKKK!
NO!
NEIN!
HIMMEL!
YOU'RE KILLING THEM ALL! STOP IT!
STOP? THIS IS BUT THE FIRST MOVEMENT, MISS OSWALD.
IN FACT, I HAVE YOU TO THANK FOR ALL THIS.
WHAT?! WHAT DO YOU MEAN?
THE TEMPORAL MOTORS OF YOUR CRAFT CAUSED THE WARSONG TO STIR MORE QUICKLY THAN ALL THE ARTILLERY BARRAGES AND BOMBINGS I COULD ORCHESTRATE...
AND THE CHRONAL ENERGY THAT YOU CARRY WITHIN YOU WAS THE FINAL ELEMENT I NEEDED TO PINPOINT ITS LOCATION.
MY PEOPLE WILL BE ETERNALLY GRATEFUL TO YOU...
IN YOUR HONOUR, WE MAY NAME A MOON AFTER YOU. WOULD THAT BE ADEQUATE?
I'LL TELL YOU AFTER YOU WAKE UP, SUNSHINE!


SHZAKK!
SO UNGRATEFUL...
AGGGH!
IN THE NAME OF THE GLORIOUS RUTAN COLLECTIVE, I CLAIM THE WARSONG AS OURS!
LET THE WORLD ENGINE BEGIN!
NO! THE WARSONG HAS BEEN TRIGGERED!
KYGON, I GOT THE WHERE BUT NOT THE WHAT...
WHAT EXACTLY IS A WORLD ENGINE?
JUST THAT! A WORLD ENGINE! IT REPURPOSES THE RESOURCES OF A WORLD, MAKES THEM ALL PART OF A MASSIVE, UNIFIED, DESTRUCTIVE FORCE!
THE... RESOURCES...? YOU MEAN PEOPLE...!
PEOPLE, BUILDINGS, OCEANS, MOUNTAINS...
DO YOU SEE THE WONDER OF IT ALL, HERRDOCTOR? THE WARSONG...


"... IT **WEAPONISES** THE WHOLE PLANET!"
NEXT: ***GOTTERDAMMERUNG!***

Doctor Who is now being enjoyed by a whole new generation. But it feels different this time...

We will do our best!

A Cub Scout always does his best, thinks of others before himself, and does a good turn every day. But how would the Doctor's companions get on in the Cubs?

BY **JACQUELINE RAYNER**

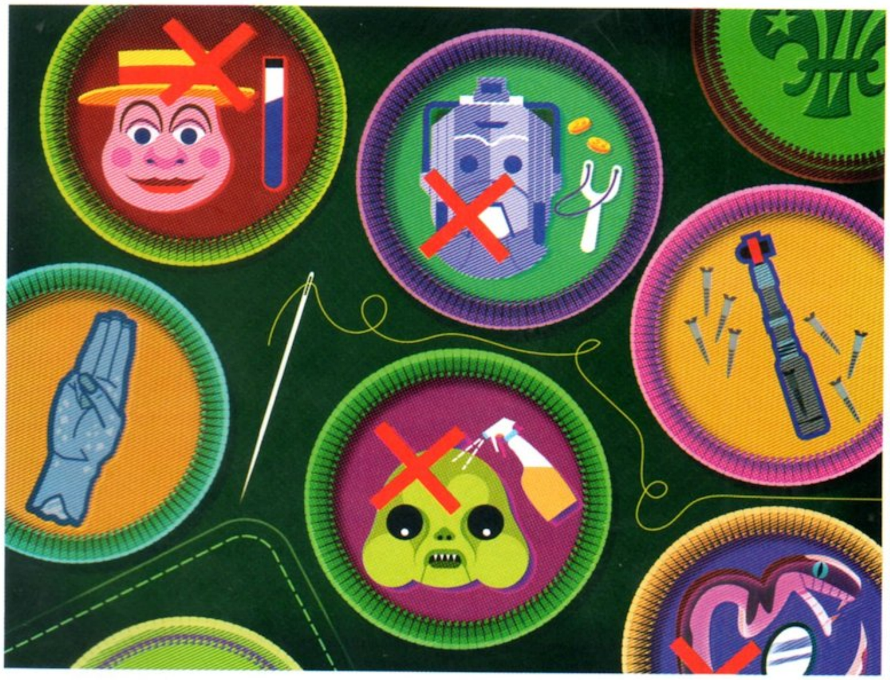


ILLUSTRATION: **BEN MORRIS**

> 'Adric did earn his Mathematical Excellence badge, but ruined it all by sadly failing his Getting Off a Space Freighter in Time badge.'

The boys will be starting Cubs in the new year (in fact they are due to be at their very first meeting on the day this **DWM** is published). I'm reading through the list of activities that they have to look forward to in the term ahead, and honestly, an awful lot of *Doctor Who* characters would have benefitted from these opportunities.

- Fire Safety: Caecilius and the inhabitants of Pompeii.
- Preparation for Astronomer badge: Binro the Heretic.
- Preparation for Cyclist badge: Pigbin Josh.
- Swimming gala: Peri.
- Handicrafts: Eldrad.
- (Half-human) Mother's Day Parade: the Eighth Doctor.

It all looks very exciting, and they can't wait to start. Camping! Badges! Games! Crafts! Helping! And of course they will need to Be Prepared at all times. When I was a Brownie you were supposed to keep everything you might need in one of your uniform pockets – *eg* a piece of string, a clean hankie and a 2p piece in case you needed to make a phonecall. (For younger readers: if you were away from home and needed to make a phone call, you had to go into a red box a little bit like a TARDIS and feed it coins. I know! Can you believe we used to live that way?)

I've carried on the habit until this day. (Being prepared, I mean, not wearing a Brownie uniform.) My handbag bulges with handy things and it pains me when, for reasons of it being so heavy I can't actually lift it off the ground, I have to choose between taking a set of screwdrivers or a torch with me to the shops, JUST IN CASE. I make the boys carry spare socks and fold-up cagoules in their schoolbags, JUST IN CASE, and I have an emergency rucksack kept under the stairs with contents including foil blankets, water purification tablets, Mars Bars and a paperback of *Doctor Who and the Cybermen* by Gerry Davis, JUST IN CASE.

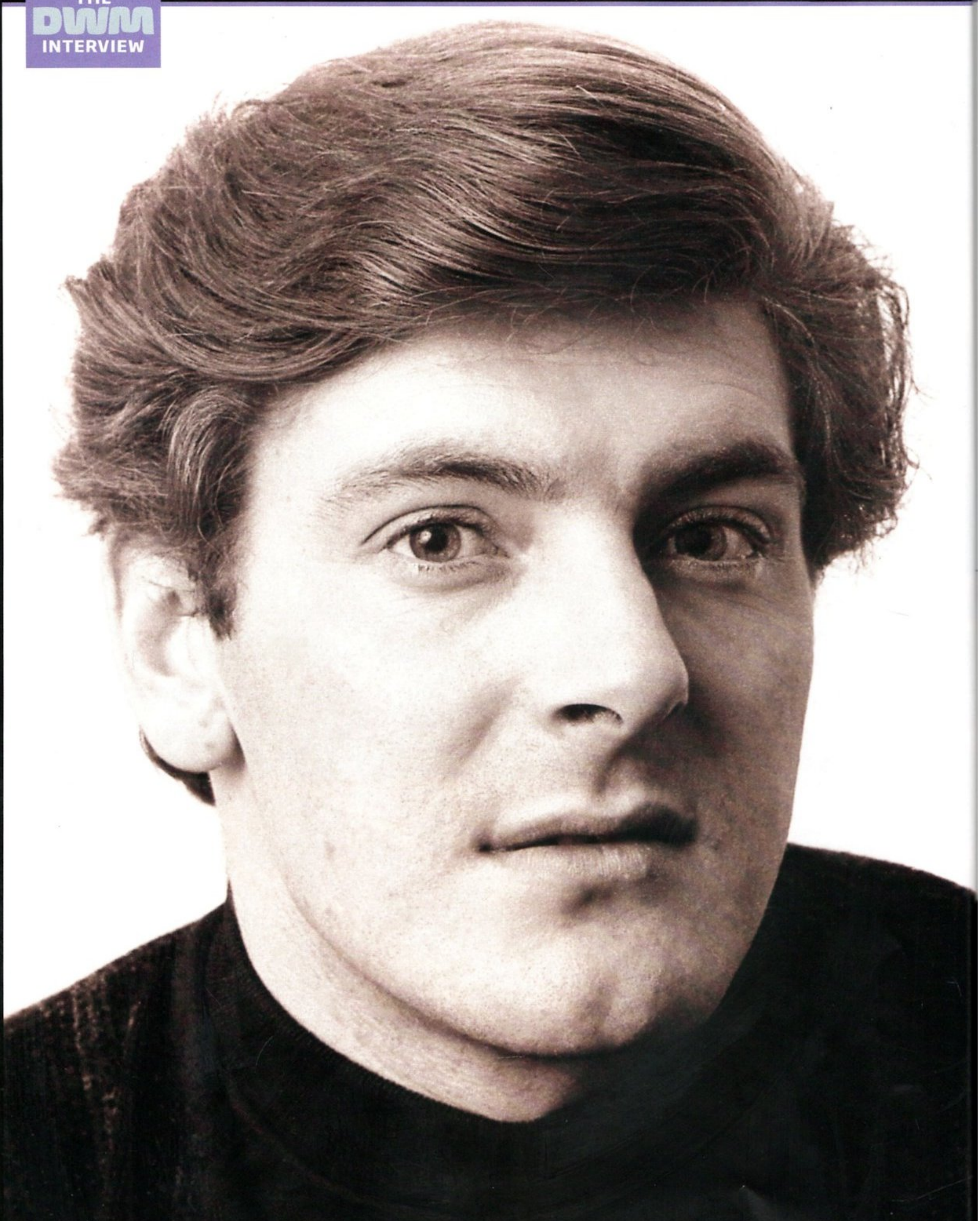
I realise by now you may be considering me to be overly paranoid, or possibly in need of therapy. But just think how bad it would be the other way round! What if you knew that every time you went out you would probably be facing monsters, but didn't take even a pen or a packet of sanitising hand wipes with you? What if you sauntered onto an alien world heedless of weather or terrain conditions, without a change of shoes, an umbrella or a box of blister plasters? Now that really would be odd behaviour. Okay, so you might do it the first or even the second time you ventured out of your time machine, but after a while why haven't you spotted your error?

If I were travelling in the TARDIS, I would equip myself with a minimum of Dr Martens, a woolly hat and sunscreen (in case of freak weather conditions), gold (for Cybermen), vinegar (for Slitheen), antiplastic (for Nestenes), matches (not just for fire-lighting, but also for propping eyes open in the event of encountering a Weeping Angel), mistletoe (for werewolves, and in case of meeting cute alien boys), and a mirror (for Mara, and also for touching up make-up – see mistletoe). And antibiotics, a lot of antibacterial spray, a compass and a cardigan that could either be worn for warmth or used as a string substitute.

I don't think any of the Doctor's companions would have got far in the scouting or guiding movements. Yes, Ian – the resourceful originator of the whole cardigan/string thing – was fairly hot at making campfires, but apart from that, they all seem strangers to the woggle, and it's clear that Be Prepared is a motto that means nothing to most of them. Okay, so Tegan occasionally carried a very, very small bag with her (barely large enough to hold a hankie – although I seem to remember once hearing producer John Nathan-Turner say that there were no hankies in the TARDIS, or something like that, anyway), but her inability to wear sensible footwear pretty much rules her out.

Adric did earn his Mathematical Excellence badge, but ruined it all by sadly failing his Getting Off a Space Freighter in Time badge. Leela would be fantastic at woodcraft, but considering that she thinks the 'old and crippled' should be slain, I can't see her going down a storm at the Girl Guides' annual carol concert for OAPS. Ace seems at first glance like a shoo-in – jacket, boots, rucksack – but unless I'm misremembering from a distance of 30-odd years, I'm pretty sure the Girl Guide law says 'A Girl Guide thinks of others before herself, does a good turn every day, and never throws explosives at anyone'. And none of the companions even thinks to ask the Doctor if he could just rustle them up their own sonic screwdriver! (Obviously Romana gets Brownie points for doing it herself.)

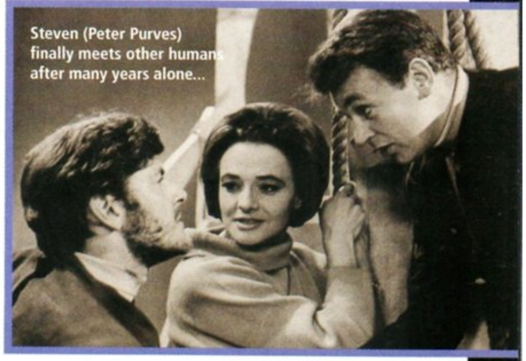
Honestly, someone in the universe really needs to set up a Companion Scout organisation. As long as they don't include the Scout salute. The Doctor really doesn't like salutes. **DWM**



FLIGHT THROUGH ETERNITY

Peter Purves, best known for his decade as a *Blue Peter* presenter, also played the Doctor's loyal friend Steven Taylor, almost half a century ago...

INTERVIEW BY **MATT ADAMS**


Steven (Peter Purves) finally meets other humans after many years alone...

Peter Purves is a curator of memories from an often overlooked period of *Doctor Who*'s history. With so many episodes from his era currently missing from the archives, he is one of the few people still alive who can offer a comprehensive, first-hand opinion on the second and third seasons of *Doctor Who*. He was there, and he lived through it.

We are meeting for lunch in a country pub not far from Peter's Sussex home, and although the conversation naturally turns to his wider career, the focus is most assuredly on his time playing space pilot Steven Taylor in 45 episodes between *The Planet of Decision* [the final episode of the six-part serial *The Chase*, 1965] and *The Savages* Episode 4 [1966] alongside the original Doctor, William Hartnell.

As the first new male lead since the show started, Peter not only followed in the footsteps of William Russell's Ian Chesterton, but also filled the gap left by the departure of Jacqueline Hill as Barbara Wright, an absence the show's star would have felt most acutely.

"Bill Hartnell was absolutely horrified when first Carole Ann [Ford, the Doctor's granddaughter Susan Foreman] left and then he felt deeply hurt that Jackie and Russ also left.

"I think it's probably right that Bill was more frightened of the unknown than anything else. He'd worked with these people, he liked them immensely, they were a good team and then suddenly they were leaving him.

"I think he felt he was going to be floundering around, and he was also to some degree losing some of his facilities to learn and remember his scripts.

"He was almost in a state of panic. It was a *fait accompli* that they were leaving at the end of *The Chase* – that was it, they'd gone, and they were recording it and hadn't found anybody – and they'd been looking for a long time."

It was only recently that Peter discovered he was recommended for the part of Steven by Hartnell and Maureen O'Brien, who played companion Vicki.

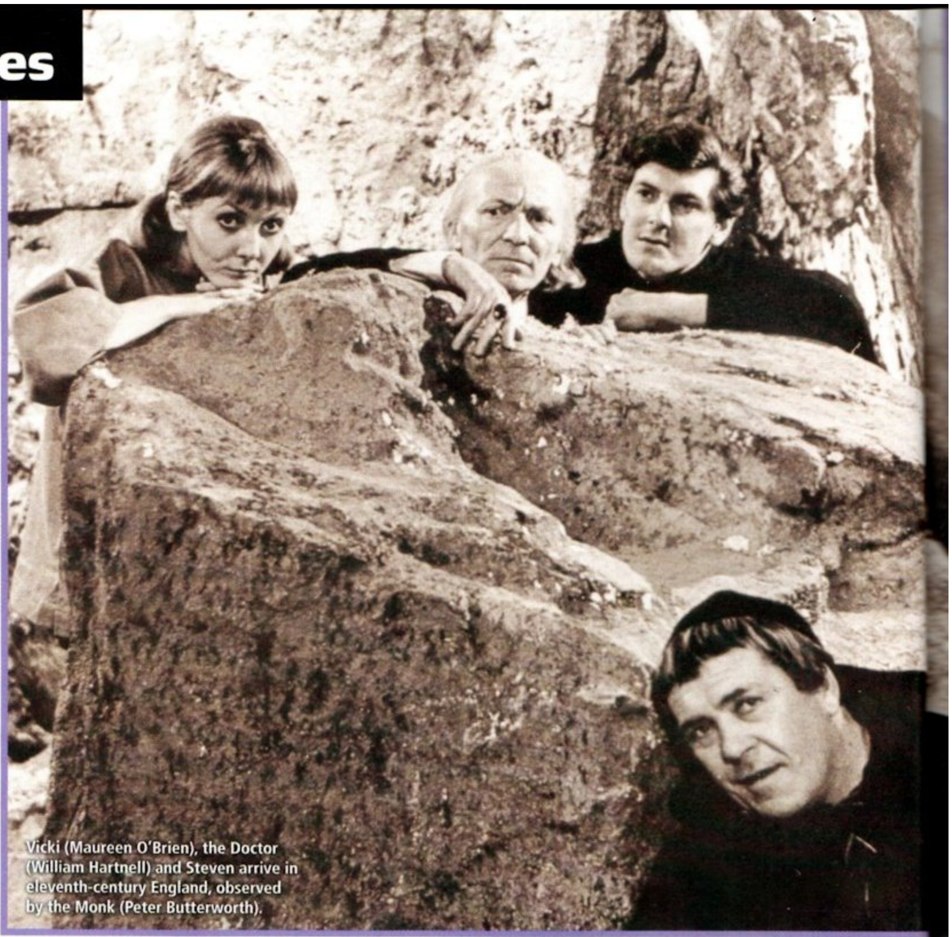
"I always thought it was Verity's own decision," he says, referring to the series' original producer, Verity Lambert.

Having failed to land a role as one of the Menoptera in *The Web Planet* [1965], Peter had successfully auditioned for the part of American tourist Morton Dill in a cameo role in *Flight Through Eternity* [the third part of *The Chase*], which was when he came to the attention of the cast and production team.

"I'd got on really well with them all, I really had, and not for any reason I can think of particularly. I remember going in there quite in awe that Bill was there, and Russ and Jackie who I'd watched, Maureen I thought was gorgeous, and there I was doing an episode of *Doctor Who*! An episode! And this was having been turned down to play one of the Menoptera... So it was an exciting time for me.

"You couldn't do anything but admire this character. I loved *Doctor Who*. In those early series I watched it a lot – not every week, but I thought ►

"William Hartnell was frightened of the unknown... almost in a state of panic."



Vicki (Maureen O'Brien), the Doctor (William Hartnell) and Steven arrive in eleventh-century England, observed by the Monk (Peter Butterworth).

it was a great show, and to get an opportunity to appear in it... I had no idea it would lead to anything, but then you never do in this business."

Having formed a bond with the existing cast, Peter was subsequently put forward as a possible replacement for the departing companions.

"Apparently on the Wednesday of our rehearsal Maureen went up to Bill and said, 'Look Bill, you like this guy, what about him?' She said it was like watching a weight come off his shoulders, so he went to Verity and on the Thursday we had the producer's run and they were taking notes on me.

"I wasn't aware because I was trying to get my bit right, and when I now look back on it and look at the recording of Morton Dill it's not a bad performance – it's funny. By the end of the recording, they'd also seen me in rehearsal, in the studio and how I'd coped with recording.

"I'd been doing weekly rep so there was no fear for me, we didn't have an audience there to scare us, it was purely the pressure of doing a television recording. Obviously I was nervous, but I knew I could play the character they'd given me, which was great.

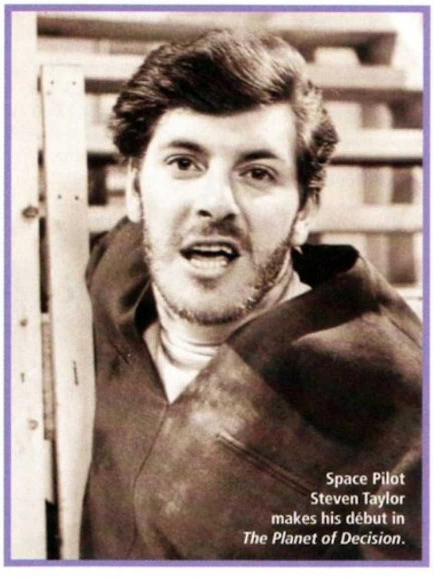
"They asked me at the end of the recording to go and join them for a drink and offered me the part. That's basically what happened. Three weeks later I was in the show – they were that close to not having a continuance. I don't know what they would have done otherwise."

And although many actors have appeared in a variety of roles during the show's history, including the current Doctor, Peter holds the unusual distinction of playing two different characters in one story: "I don't think anyone else has done it, certainly in the same serial, but the characters are so different that I got away with it – just."

The audience first meets a bearded Steven in *The Planet of Decision*, at which time he has been space-wrecked on Mechanus without any form of human company for two years.

"I tried to imagine what it would be like for someone who had been years without seeing another human being, having been captured and placed in isolation."

As an obvious character quirk, Steven risks his life during a battle between the Daleks and his Mechonoid captors to recover his stuffed panda HiFi: "The teddy bear was the only thing I'd got from my past life – that was my mascot – but we got rid of that very early on. It never featured again, it was just a device. Hitchcock would have called it a Macguffin wouldn't he?"



Space Pilot Steven Taylor makes his début in *The Planet of Decision*.

Steven survived the destruction of the Mechonoid City and stowed away in the TARDIS to begin a long association with the Doctor, but Peter has no idea whether this was always the intent.

"I don't know whether the last episode of *The Chase* had to be rewritten in any way to accommodate the fact that I was the guy who was going to run over – I don't know how that happened, maybe the character was already written and they just didn't have anyone to play it.

"I didn't have a lot of input into what the character of Steven was going to be. It was a *fait accompli*. There was no time. I was asked to join the show three weeks before I appeared in it.

"I've never enquired – and I wish I had – about how Steven came in, because if I hadn't been cast three weeks earlier then what would the script have been? I'm just glad I was in the right place at the right time.

"I always thought it was Verity and Dennis Spooner at the producer's run-through who said 'Oh, let's speak to this boy', but now I know it was Bill who was responsible."

Born in New Longton, Lancashire, on 10 February 1939, Peter initially trained as a teacher, but one year after qualifying he switched to acting, at first with the Barrow-in-Furness Repertory Company, and later with the Wimbleton Theatre Company.

It was then that he made the break into television, appearing in the likes of *Armchair Theatre*, *Z Cars* and *Dixon of Dock Green*: "When I was in *Doctor Who* I worked with a lot of famous people, but my first major role was a television play with Nicola Pagett [*The Girl in the Picture*, 1964], who was in the original *Upstairs Downstairs*. I did all the series that everybody did at that time, and then *Doctor Who* came along and you think that's a great big break, but it wasn't for me."

He felt the attitude towards the medium may have played a part in this, as established theatrical actors still looked down their noses at appearing on the small screen.

"Television wasn't regarded in the same way – you didn't have kudos because you'd appeared on television. Most actors were still quite snooty about it. But they were coming round, and during the time I was in *Doctor Who* we were beginning to get some very big names in there, and then when Patrick Troughton joined the bigger actors were coming in. When Jon Pertwee was on it, suddenly it became quite a cult thing, and grew and grew, but then it faded off. I think after Tom Baker it lost its appeal.

"The BBC was never in love with it. It was fully established when I was in it, but certainly during its early time, during the first series, the BBC would gladly have taken it off. They didn't rate it, they didn't recognise it at all, but I think it built and built and the first Dalek story made them go 'Wow! Isn't this fantastic?'

"I remember seeing the first episode going out and thinking, 'Hey, this is *really* clever.' It was absolutely and totally original. It was an excellent series, although I'm not that fond of it currently, because I find the stories a bit complicated."

Of course, the process of making the show was obviously very different during those early years.

"It wasn't just a different time for *Doctor Who*, it was a different time for television. Television was still young, most things were done as live, and because of that it was very much like the theatre.

"Doing *Doctor Who* at that time was like doing weekly rep, and having done a different play every week over two years – that's 96 plays – doing a week's rehearsal for a 25-minute show was not going to phase me.

"But it was nerve-racking in its own way, so the adrenalin burst was there, and you just had to concentrate like mad and get on with it, and you had to get it right. There was no escape, and it's a bit like not having a prompter on stage in the wings when you're doing a play! You're on your own.

"You went in on a Monday, and although you'd seen the script, you hadn't done any work on it, so you rehearsed. By Wednesday you were doing it without a script, obviously. Thursday you did a final run-through for the director, and in the afternoon a production run-through. So you had the producer in there, the senior technical managers – lighting and sound, they were there – you had the designer there, all sorts of people walking around while you're doing the scene. If it was a two-hander or something, the director kept moving position, because he's going where his cameras are, as all that had to be plotted. I think the directors were fantastic then, but now it's just an editing job and they make them like films.

"Once recording started at about 7.30pm or something like that, we had to be out of the studio by quarter-to-nine! That was how much time we had, and it was a multi-camera shoot, so you'd got everything in the studios.

"Riverside wasn't a hell of a lot bigger than this pub actually – maybe a little bit higher – and you can imagine having a Mole Richardson crane perhaps, or another type of mini-crane, and five other cameras all cabled in, with at least three big sound booms, which you had a guy operating. There were no radio mics – none of that stuff. It was incredibly complicated.

"The director had to be spot on so his cameras did not get caught in each other's loops. You might have a scene where you had four or five cameras and at the end of the scene you'd be left with two, as the others had to zap to the other end of the studio for the start of the next scene. It was precision work and you couldn't stop the tape. To overrun on recording time was a sackable offence. The director was gone if he did that."

Although financial constraints have always frustrated the show's cast and crew, in those formative years there was even less room to manoeuvre.

"The budget was so tight they really could only afford three edits per programme," Peter nods. "If you've got the special effect of the TARDIS appearing and disappearing, then that's a tape stop and an edit, so you're buggered really! So if people made mistakes, unless the mistakes were so drastic that they couldn't put it out, they would not rectify it.

"They found an episode quite recently [*Air Lock*, the third part of the 1965 four-part serial *Galaxy 4*], and there are a couple of quite serious flaws in there. Not in terms of the overall production, but bearing in mind it's done as live, sometimes we actors don't always get it right, the vision mixer doesn't always get it right, the sound guy doesn't always get it right, and the camera guys don't always get it right.

"There were one or two shots where patently the cameras hadn't got quite into the position they should have, so you were seeing things you shouldn't see. It was fascinating to watch it, as I didn't see it when it went out, so it was the first time I had ever seen it. It was interesting, I was pretty much word perfect, but then that's much the same. I was also unconscious for a lot of it, as it was written with Jackie's character [Barbara] being the principal character, so transferring that into this butch guy didn't quite work." ►

"Apparently, Maureen O'Brien went up to Bill and said, 'You like this guy, what about him?' So it was Bill who was responsible for my casting."

© JON POUNTNEY

Peter joins fellow companions Anneke Wills and Frazer Hines to watch recently recovered episodes in 2012.

Inset: a scene from *Air Lock*, the episode that featured Peter.

> **"I didn't like John Wiles at all. He wanted to get rid of me. He didn't have a clue what he was doing."**

The conversation will return to *Galaxy 4* in due course, but before examining Steven Taylor's stories in greater detail, we discuss how Peter's friendship with the show's star helped Hartnell adjust to cast and production team changes as the show continued to evolve.

"He was very fond of me. Bill latched onto me in a way that I now realise was because he'd been so frightened that he was going to be left in the lurch, that maybe the show would come off and all those sort of things. I think the fact that he found he liked me, meant that he took me under his wing – he used to feed me at least once a week.

"I'd never had the money to eat wonderfully well in fabulous restaurants and so on. We went to Bertorelli's, which was an upmarket café, it still exists in Floral Street in London by the stage door of the Royal Opera House, but at that time they were in Charlotte Street and Shepherd's Bush, and it was just across the green.

"It was an olde-worlde type place, wood panelling, waitresses in dark dresses and bob caps and white aprons... it was really rather nice! He would take me there at least once a week, and I would return the compliment by taking him out once a fortnight, or once every three weeks, for a curry with my wife. He liked his Indian meals! He was good company. He liked me and he was very happy. I suppose I started the new era as far as he was concerned, rather than anything else.

"He kept on giving me little acting tips like not doing big gestures. His hands were always close to his face because he wanted the close-up."

Peter's first full *Doctor Who* story was the pseudo-historical *The Time Meddler* [1965], which introduced Peter Butterworth as the so-called Meddling Monk, a member of the Doctor's own race who delighted in interfering with established history.

"I loved Peter Butterworth to bits. Not only was he good fun, but he was a generous actor to work with. He didn't mind you having the better line or whatever in the scenes. There was nothing precious about him at all. He was a jobbing actor to some extent. He wasn't a big star, but he was a name.

"He got on very well with Bill, and of course, we had Dougie Camfield directing, who Bill also adored. I loved Dougie, I got on very well with him. He was fantastic, a very good, skilful director. Having said that, in *The Time Meddler* I think there is probably the worst fight ever seen on television. It's awful! The fight between the Saxons and the Vikings is quite dreadful.

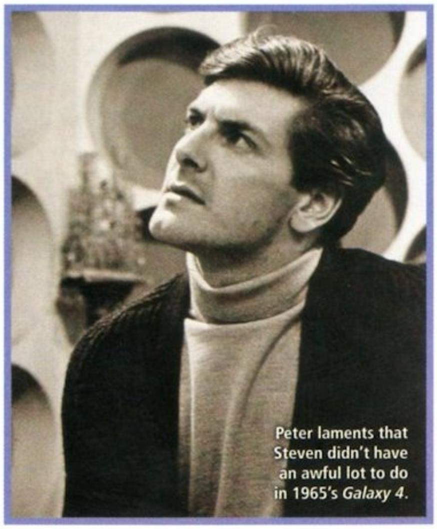
"But we couldn't do retakes. We had a fight arranger, but the trouble was that doing them as live you can't go back and do them again. The money just wasn't there, and that fight was particularly bad because the cameras were in bad positions. That might have been Dougie's fault, but I don't think so. I suspect that it happened on the day, and if you're not quite in the right position it just doesn't look right. Punches that missed people by a mile – it was just so bad. But it was a clever story, very good historically."

As was frequently the case during 1960s *Doctor Who*, one of the leads would be absent from an episode to allow them to take a holiday. In this case William Hartnell did not appear in the second episode, *The Meddling Monk*, leaving Peter with the burden of carrying the show as the male lead for the first, but by no means the last time.

"It didn't occur to me. I was doing a job and I was just very happy to be doing whatever we were doing. I did the lines that were written, and I played it as I thought it was. And if the director didn't like what I did, he'd tell me: 'Can you slow down that line? Don't rush that; a nice pause before that...' Those sorts of things were the director's prerogative, and I was very green so I'd do what they said."

His positive experiences working on *The Time Meddler* perhaps made it even more of a wrench to then move onto *Galaxy 4*, which had been hurriedly re-written by William Emms to incorporate Steven, leaving Peter with scenes and dialogue which had been meant for Barbara.

"It was written for Jackie Hill, so that was really depressing. But nobody said that was the reason, so I just said 'Where's my character? He doesn't appear!' There are lots of lines for Steven, but it's nothing to do with me or the character I was asked to play. I threw a strop about it at the first readthrough – I hated it.



Peter laments that Steven didn't have an awful lot to do in 1965's *Galaxy 4*.

"Donald Tosh had come in [as the show's story editor] and [his predecessor] Dennis Spooner had left him with problems. Dennis was responsible for my being there, when he wrote Steven [in *The Time Meddler*] he was a good character.

"If I'd thought about it I should have just laid back and enjoyed appearing with four beautiful girls, so why should I worry? Except that he was trapped in an awkward place, the airlock, and so I could be dramatic on my own.

"I didn't have a lot of action with the others, and there were moments when you think, surely you'd be able to overpower that girl? All that sort of stuff. I mean, they were hardly Amazonian women were they?"

The recovery of *Air Lock* in 2011 gave Peter an unexpected opportunity to reassess the story as a whole: "The quality of the episode is tremendous, but the thing's a mess because the scenery is so laughable. You've got the Doctor and Vicki trapped in a corridor because this thing is coming down, but it's got a mesh that's big enough for both of them to climb through together, let alone one at a time!

"I think it was quite a successful story. It was intended that the Chumbley things would be alternatives to the Daleks, but they didn't capture the imagination. They were silly little things and they didn't work.

"In essence, although they looked different, they were operated in the same way as the Daleks. A guy sat inside and walked around – although in this case they were dwarfs and midgets who were operating them. There was an agency called Lester's Midgets, and they provided them, but they were paid very badly and exploited."

The programme was also going through a transition behind the scenes at this point, with not only the departure of script editor Dennis Spooner to contend with, but the replacement of original producer Verity Lambert by John Wiles, someone Peter admits he had little time for.

"Verity wasn't around, although she's still credited as producer of *Galaxy 4*. I never saw her after we finished the first episode of *The Time Meddler*. I think she was overseeing it still, because it was still her baby, but she wasn't involved.

"I didn't like John Wiles at all. He wanted to get rid of me at one point, and I think in the original *Daleks' Master Plan* scripts Nick Courtney [playing Space Security Agent Bret Vyon] was considered as a replacement for me. I certainly felt it at the time, and so I was very glad when Jean Marsh [as Sara Kingdom] killed him!"

The episode after *Galaxy 4* was the unusual *Mission to the Unknown* [1965], a prologue to *The Daleks' Master Plan* epic, which had the distinction of not featuring either the Doctor or his companions, and so Peter had overlooked its original broadcast, not least because he was not paid for this missing week.

"Until I did the audio recording of *The Daleks' Master Plan*, I had no idea there was an extra episode. I missed it - although I missed most of the shows. It went on at a time on a Saturday when I wasn't around to watch them. I have no recollection of it at all."

He suggests that *Mission to the Unknown* may have been scheduled to free up the main cast for the gruelling demands of *The Daleks' Master Plan*: "It might have been a necessity to make sure we could get through it all, it might have been for Dougie Camfield's benefit, as I don't think he directed that one."

This may indeed have been the case, as the isolated episode was directed by Derek Martinus, and Camfield did end up helming all 12 parts of the later Dalek story.

At the time, the television cast was also very aware of the big screen adaptation of *Dr Who and the Daleks*, starring Peter Cushing as 'Dr Who': "Something that affected me far worse was that they were doing the first movie, and we weren't involved."

This must have come as a blow to Hartnell? Was he offended not to be doing the movie?

"Bill never said, but he was quite humble in many ways. When he got the part he really wanted it, and didn't think he was going to get it. He got it on the strength of his performance in *This Sporting Life* [1963, in which Hartnell played an aging rugby league talent scout].

"They looked at different people - Geoffrey Bayldon they looked at - but I think Bill was just the most perfect choice, and for me he still is the Doctor, because no-one else comes within a mile.

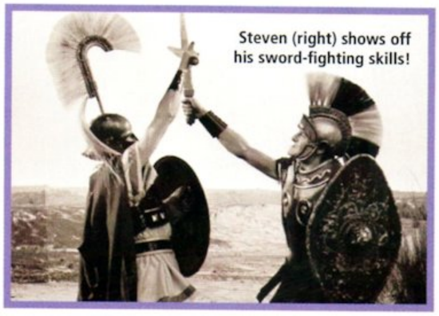
"I know many of them - Patrick was a lovely actor, a better actor, but he wasn't the Doctor. Jon Pertwee certainly wasn't the Doctor, he was a lovely guy who was a good friend, and I knew Jon very well and liked him a lot, but I never thought of him as the Doctor.

"With Tom Baker you can please yourself really. I don't know Tom, and I don't think anybody does. Colin [Baker] I adore - a lovely, lovely guy, I did an *Antiques Road Trip* with him last year... I like him a lot. I like Peter Davison a lot, and Sylvester [McCoy] I like... all of them I know quite well.

"But the Doctor is Bill. He created the brand. Did you see the interview he did on local television when he was in pantomime? [*This 1967 interview was included as a bonus feature on the recently released DVD of The Tenth Planet – Ed*] He was very bitter, and very offended by some of the questions he was asked."

Steven gets into character in Troy.

Maureen O'Brien made her final appearance in *The Myth Makers*.



Steven (right) shows off his sword-fighting skills!

Drawing on Homer's epic poem *The Iliad* for inspiration, *The Myth Makers* [1965] landed the TARDIS crew in the middle of the Trojan War, and gave Peter plenty of opportunities to play the hero.

"I remember doing the filming for it with Barrie Ingham [who played Paris]. We filmed the sword fight at Frensham Ponds on the little beach there, which was supposed to be the shores of Greece. I loved it - it was great - although I almost chopped his fingers off a few times!

"There were some bits in iambic pentameter - it was extraordinary, it really was. The costumes were fantastic. I wish it had been in colour, because they were absolutely stunning. And of course I get injured as part of the plot, which was good. Coming after *Galaxy 4*, it was a case of thank you very much, I needed that."

But there would be tensions behind the scenes during the serial's production, mostly caused by William Hartnell...

"Max [Adrian, who played King Priam] came up to me after the secondary rehearsals and said, 'Bill won't talk to me, and I don't know why', I said, 'Well, I can think of a lot of reasons, Max'."

Hartnell's alleged anti-Semitism and homophobia have been documented elsewhere, and although ►

THE DWM INTERVIEW

Peter Purves

that may have been the reason he did not take to the guest actor, his inability to attend the funeral of his beloved Aunt Bessie due to tight filming commitments may also have affected his mood.

Peter continues: "One of the other big problems with the serial was that Bill hated the director, Michael Leeston-Smith. I liked Michael very much, he was very funny, he made me laugh. But he would turn up wearing jodhpurs with a riding crop, a cowboy hat and a Western shirt as he played polo in Richmond Park before and after rehearsals. Bill thought he was a fool, but I thought he was a very nice guy.

"He didn't get on with Francis de Wolff [who played Agamemnon] either, because he'd driven them all mad during rehearsals. He didn't drive me mad, but if he didn't like the director, everyone was in trouble. Bill could be terribly awkward, but he was never awkward with me, never ever. I want to go on record to say he was always great with me, but if he takes against people, he's very bad."

It was around this time that Hartnell began to experience the toll of arteriosclerosis, a condition which affected his ability to remember and say his lines, and would eventually lead to his departure from the show.

"The other things I remember about *The Myth Makers* were Bill's fluffs, because he made so many. His classic line was 'I'm not a dog!' [instead of 'god'], but he really was struggling with words at that time, and some of the speeches he had to give were quite long."

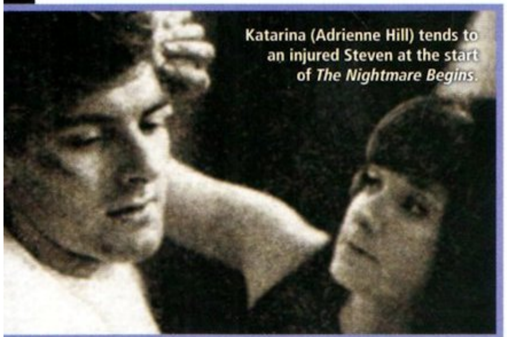
With all four episodes missing from the BBC's archives, the only visual representation of the story is in the form of still photographs and a few short clips, meaning Peter is one of the few people who might recall such iconic elements as the Trojan Horse featured in the final episode.

Unfortunately that doesn't prove to be the case: "I can't remember the Trojan Horse to be honest. I think it was in bits. There was a model, and then you had the insides and so on. I don't think you ever had the whole big thing all together."

Peter describes the decision to write out Maureen O'Brien at the end of this story as "a bolt from the blue. I can't tell you how angry Bill was when Maureen left. I can't imagine why they got rid of her. It didn't merit it in the story. There was no reason for it. Ludicrous. She's staying in Troy and we all know what happened to Troy – so why did that happen?"

With Maureen gone, Adrienne Hill joins the TARDIS crew as temple handmaiden Katarina, only to be killed off in the very next story.

The instability this brought to the show would continue for some time, as Peter found himself working alongside a host of different lead actresses.



Katarina (Adrienne Hill) tends to an injured Steven at the start of *The Nightmare Begins*.

Peter on the set of *The Daleks' Master Plan*'s ninth episode, *Golden Death*.

> "We did a custard pie scene, but I've no memory of it at all!"

"It was absurd. Ada was heralded as a new girl when Maureen left, and don't forget Maureen had no idea she was leaving. She thought she was the new girl on the block – and then five episodes later she's written out. That must have been in the plot somewhere, or maybe it was written as we went along. I don't know when we got the script which said she disappeared through the airlock, but I don't think we'd had it until we'd recorded a couple of episodes.

"Ada was publicised as being the new girl, but she wasn't kept on because she was from Troy, and she wouldn't have been able to cope with the things going on. Then Jeannie Marsh comes in, and they wanted to keep her, but by the time they asked her she'd got something else, so she couldn't stay.

"That was John Wiles – he hadn't a clue what he was doing. It was a rudderless ship while John Wiles was running it. He had no reason for having a problem with Maureen at all, she's a cracking actress. She really is – a lovely actress."

Peter has his own theory about the decision to make a 12-part Dalek story: "I think at that time we'd done *The Chase* with the Daleks, which was not terribly well executed as a serial, and then we'd done *The Time Meddler*, *Galaxy 4*, then the historical one, and the audience had gone in comparison, we'd lost a couple of million, so the monsters were the thing. Twelve parts with the Daleks might have been considered to keep the ratings up.

"The Daleks are terrible to work with, but as far as the audience is concerned they're fantastic. I can remember watching the first serial and thinking, 'Wow! Fantastic!', so I can't knock them too much. They were dull to work against, you've nothing to react against at all."

The serial's impressive guest cast included Kevin Stoney as the Guardian of the Solar System Mavic Chen, whose work Peter rated highly.

"It was a terrific performance, everything about him, the mannerisms, the style, it's great. We socialised a little during the serial, but when I did a DVD commentary with him before he died, he hadn't a clue who I was – but he was in a fairly decrepit state, bless his heart. During the recordings, he suddenly said, 'Oh I remember you!' – so I hadn't had much of an impact on him!"

In the days before *Doctor Who* Christmas episodes had become an annual tradition, the show took a break from the battle against the Daleks to present a light-hearted aside in the form of *The Daleks' Master Plan*'s seventh episode, *The Feast of Steven* – although Peter has no memories of this interlude.

"I have no recollection of it at all, which is surprising, as I love silent movie comedy – my favourite actor of all time is Buster Keaton – but I don't remember it. We did a custard pie scene, we did the Keystone Kops, but I've no memory of it at all. Normally when you read the script again to do the audios it comes back to you, but I have no recollection at all. Was it that bad? It might have been!

"To end it with Bill stepping towards the camera and saying a Merry Christmas to all our viewers was just bizarre! To be honest, I don't remember that either. I know it happened, and I've heard it, but I don't remember it! It's never happened before, and it should never happen again! It was an appalling idea."

Following the death of Katarina, Jean Marsh as Sara Kingdom became the *de facto* female companion for the remainder of this story, before she too was killed off in the final episode.

"We didn't have much screen time, but we got nice and close!" Peter laughs, alluding to the surprising revelation in his autobiography that he enjoyed a fling with Jean Marsh, and indeed Adrienne Hill earlier. It's amusing to think that off-screen Peter enjoyed the romantic interludes his character was never granted... **DWM**

Next time: we conclude our journey through the adventures of Steven Taylor, including his Big Finish renaissance, and argue why he was one of the most important companions of the 1960s.

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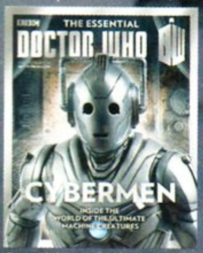
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THE TIME TEAM

CHRIS

EMMA

MICHAEL

WILL

The mission to watch all 813 *Doctor Who* episodes and – this issue – *Sarah Jane*...

THIS ISSUE THE SARAH JANE ADVENTURES – SERIES TWO ENEMY OF THE BANE

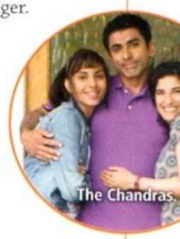
Friends & Enemies

Kaagh and Wormwood the Bane – old enemies of Sarah Jane. But she is soon rid, of both Sontaran and squid, who'll never be heard from again.

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

Things have changed on Bannerman Road since the Time Team last stopped by. The Doctor's best friend, Sarah Jane Smith, is still in residence at Number 13 with son Luke, but there are new faces over the road. Maria and the Jacksons are out and the Chandra family – Rani, Gita and Hiresh – are in.

Budding journalist Rani has proved to be a splendid replacement for Maria, and Luke is now aided and abetted by cheeky Clyde Langer.


The Chandras.

With help from supercomputer Mr Smith, the gang has already foiled a Sontaran scheme, sorted out a spot of bother for Clyde (and his splendidly named dad, Paul Langer), and even seen off Bradley Walsh and Russ Abbot. Phew! Today, the Time Team is watching Phil Ford's *Enemy of the Bane*.

Rani's mum, Gita, is working late in her florist's shop on a mysterious commission. "I don't think Gita is quite as amazing as Maria's mum was, but her shop is called Bloomin' Lovely, so I forgive her," says Michael.

"There's somebody at the door. Is it Grotbags?" wonders Will. Sadly, the after-hours visitor isn't the 1980s ITV witch.

"A hooded figure conducting her business at night? That's not going to end well," says Emma.

And she's right – the somebody at the door is Mrs Wormwood, who appears to be human, but is in fact the heavily-disguised giant squid who created Luke in the first place.

"Nobody does evil quite as well as Samantha Bond," considers Will. "It's just about the right side of camp," he adds.

"Is there a wrong side of camp?" asks Michael, camply.

La Wormwood needs Sarah Jane's attention, and has decided the best way of achieving this is to kidnap Gita – as opposed to, say, walking up Bannerman Road and ringing her doorbell. "Good falling over acting," says Will, as Gita hits the deck after a blast from Mrs W's phonic disruptor.

A frantic Rani seeks help from Sarah Jane when she realises her mum is missing. "Oh, Elisabeth Sladen," sighs Will. "Still so missed. Her reaction to the readout on her wrist scanner alone is brilliant."

"I do love how Lis gives a sense of Sarah being aware of the danger she could be in," notes Michael.

"I think that's why young audiences adored this show so much," says Chris. "She was like the cool aunt, who you wanted to spend time with."

Emma is impressed by the show's female-heavy cast. "Three of them are older women. I love the all-encompassing attitude of *SJA* – heroes in unlikely places," she says. "Given its success, I don't understand why this sort of casting isn't more commonplace."

Sarah Jane's watch has detected traces of alien life on the cheque Mrs Wormwood used to pay Gita. "She's so old school, still writing cheques," says Will.

"It seems so quaint these days," agrees Michael.

The Bannerman Road gang soon catches up with Mrs Wormwood, who is holding an unconscious Gita captive. There's a surprise in store – Mrs Wormwood has been exiled by the Bane, who plan to eat her alive as soon as they catch up with her. Which is almost immediately.

"Well, the CGI for the Bane has got a wee bit better," says Emma, as an impressive squid thingy has a scrap with our heroes. Mrs Wormwood uses her disruptor to scare it off.

"Hang on," asks a puzzled Michael, "why has she changed sides? What is going on?"

"She's not interested in Luke?" questions Will. "This isn't going where I expected at all."

"This is a strange turn of events," agrees Emma. "Wormwood trying to save the galaxy from her own kind?"

They might appear to be on the same side, but there's still no love lost between Sarah Jane and Mrs Wormwood. "Oh, Lis and Samantha Bond bitching at each other is a joy," hoots Michael. "Two lovely old pros having fun!"

"Expert tip: don't wear heels if you're being chased down a corridor," warns Will, as Mrs Wormwood tries to hoof it away from the marauding Bane in massive heels.

Back in the Attic, Mr Smith is summoned to scan Mrs Wormwood. "There should be a limit on how many times Mr Smith plays his fanfare in a single episode," says Michael. "A limit of none."

"There's a lot of exposition in this episode," notes Will, as Mrs Wormwood tries to explain what's going on.

There certainly is. Poor Samantha Bond has to give a long speech about Horaths and consciousnesses and Tunguska Scrolls and goodness-knows-what-else that doesn't really leave the team any the wiser – but by gosh, she sells it!

Suffice it to say, there's an ancient evil (Horath) whose body and mind have been stashed at opposite ends of the galaxy, and Mrs W claims she's trying to prevent the Bane putting them back together. Luckily, the Tunguska Scroll is the only clue as to the locations, and it's safely locked away in UNIT's vaults.

"That's the first time we've heard of the UNIT Black Archive, isn't it?" observes Michael.

Sarah Jane, leaving Clyde and Luke to guard Mrs Wormwood, takes Rani to visit a friend who might be able to help them gain access to the Archive.

"The Brig!" yells Emma. "How wonderful to see Lis Sladen and Nicholas Courtney performing together again."

Michael is also thrilled. "Courtney is so brilliant," he says. "He knows his character inside out."

Chris nods. "And he hasn't lost any of his charm. I love how he's clearly grumpy about what UNIT has become, as opposed to the good old days. I'm sure there's a joke about *Doctor Who* fans in there somewhere," he says, raising an eyebrow.

"It's so lovely seeing Nick and Lis back together," says Will.

"And a bit sad to watch it now that they are both gone," sighs Michael. "But why is everyone calling him 'Sir Alistair'? He should always be 'the Brigadier', so there. Hmph."

The Brig takes Sarah Jane and Rani to the Black Archive in his Rolls-Royce – the perfect way to sneak into a high-security facility

X-MEN
THE BATTLE BEGINS HERE!

> "Normally you'd believe that the villain is tricking the hero... but Mrs W seems so genuine!" - CHRIS

without attracting unwanted attention. And they almost manage it, too, until they're rumbled at the last minute by the not-at-all-suspicious-looking Major Kilburne.

"Not so sure about the rubbish new UNIT officer," says a suspicious Michael.

"He's really hamming it up," agrees Chris. "I smell a bad guy!"

Meanwhile, on Bannerman Road, Mrs Wormwood and Luke are catching up. "No Luke, don't listen to the naughty witch," begs Emma, as Mrs Wormwood tries to win his trust.

"I'm not very moved by this moving scene with Mrs Wormwood," says Will. "More Brig please!"

"The show can't really do the kind of scale this episode requires, but they are giving it a hell of a go," says Michael, as UNIT realises Sarah Jane is somewhere she shouldn't be, and gives chase. She and Rani manage to escape with Sir Alistair, but things are looking bad for Luke, as the Bane attack Number 13.

"Amazing," marvels Will. "Phil Ford actually gave Mrs Wormwood the line 'Luke, I am your mother'."

"Yes, I doubt I could resist making that joke," agrees Michael.

The Bane, true to their word, set about eating Mrs Wormwood alive, but an unexpected arrival saves her.

"Oh, hello Kaagh, the Sontaran from the first story of this season," says Michael. "The show is really building up a continuity all of its own."

Chris is loving it all. "Trapped by CGI squids, but saved by a savage Sontaran!" he gasps. "I love Kaagh! Why hasn't he got an action figure?"

"This story certainly has its twists," agrees Will. "And Mrs Wormwood is still naughty after all!"

Well, of course she is! She is wearing a cloak-snood-type-thing, after all.

Emma is not surprised. "We knew Wormwood would turn out to be lying through her tentacles - but I certainly didn't see her teaming up with a Sontaran."

"Now that's a camp old cliffhanger," says Michael, as Mrs Wormwood outlines her true intentions.

"You know what?" says Emma. "I have never understood why anyone would actually want to rule the world/galaxy/universe. It seems like an awful lot of pressure, if you ask me."

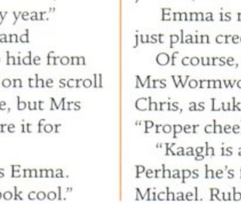
As Part Two kicks off, Luke and Clyde battle the Bane with water, but it's Mrs Wormwood who ultimately finishes them off with her phonic disruptor - leaving the lads covered in Bane entrails.

"The 'gunk' is a bit too kids TV for me," says Michael.

"It was a running joke, I believe," says Chris, "to get in at least one big goo moment every year."

Sarah Jane, Rani and the Brig arrive, and everyone decamps to the flower shop to hide from UNIT. Luckily, Sarah Jane got her mitts on the scroll before doing one from the Black Archive, but Mrs Wormwood and Kaagh are keen to secure it for themselves.

"This Kaagh is no General Staal," tuts Emma. "I bet he thinks those scars make him look cool."



Wormwood and Kaagh.

"His make-up is great," says Michael. "The bit of his ear missing is nasty."

"I particularly love the return of Sontaran whiskers," adds Chris.

"There's loads of post-production digital zooming in this," complains Will. "I don't really like it at all."

Sarah Jane surrenders the scroll, and Mrs Wormwood heads off, taking Kaagh and Luke with her.

"Samantha Bond is delivering quite a lot of clunky dialogue as if it's Shakespeare," says Michael, admiringly.

Mrs Wormwood takes Luke to the deserted factory where Kaagh has hidden his ship, and tries to persuade him to rule the universe with her, as mother and son.

"These scenes should be amazing," says Will, "but they're oddly flat."

"I like Mrs Wormwood being proud of Luke - or her work on him at least," says Michael. "It makes her more than a camp villain, and ties into the ideas at the heart of the show."

"Normally you'd believe the villain would be tricking the hero with the offer of a shared reward," says Chris, "but she seems so genuinely enchanted by the idea of a son by her side. It's quite touching... and, y'know, utterly diabolical."

Emma is not convinced. "It's not touching, it's just plain creepy," she scowls.

Of course, our Luke was never going to side with Mrs Wormwood. "Snatch and run! Ha!" chuckles Chris, as Luke grabs the scroll and runs for it. "Proper cheeky heroics!" Chris claps wildly.

"Kaagh is a bit rubbish at his job for a Sontaran. Perhaps he's from a faulty clone batch?" wonders Michael. Rubbish he may be, but he still manages to

►

stop Luke by sticking out his foot and tripping him up, *Time and the Rani*-style.

At Sarah Jane's house, Major Kilburne finally reveals his true allegiance.

"The Major's odd performance makes a bit more sense if he's a Bane," says Michael.

"He does seem a wee bit manic for a UNIT officer," agrees Chris. "Although he's chewing the scenery with aplomb. And a hero moment for the Brig!" he cheers.

"Hooray! I knew the Brig would have something up his sleeve – or his cane," says Emma, as Sir Alistair uses his a gun concealed in his walking stick to deal with the slimy Bane-Major.

Mrs Wormwood, Kaagh and Luke make their way to a stone circle containing the portal leading to Horath, but it's surrounded by a force field only a human can penetrate. Luke is sent in with the scroll, and Mrs Wormwood disables Kaagh with her disruptor.

A desperate Wormwood makes one last attempt to convince Luke that she is his true mother, but he's having precisely none of it.

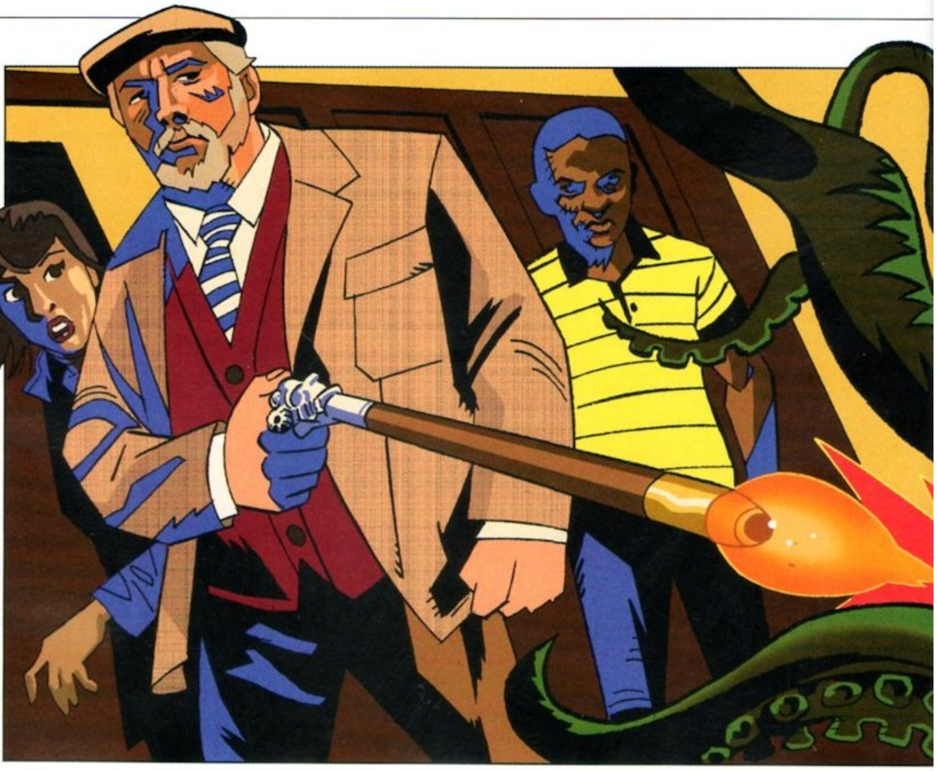
"She looks genuinely upset when Luke runs towards Sarah," says Michael.

Defeated, Mrs W decides she might as well just kill everyone, but she's stopped in her tracks by a yell of "Sontar-HA!" and ends up tumbling with Kaagh into the open portal. "Good on you, Kaagh!" cheers Chris. "Kaagh? Kaagh! KAAGH?! Oh yeah, he can't hear me cos he's dead," he mocks. Poor Kaagh.

"The ending was a little neat, but quite satisfying," says Michael. "I'd like to think Mrs Wormwood isn't totally finished. It's such a great programme this, brave and entertaining. It's very much a chip off the old block."

"The only thing that stood out to me as a flaw," says Chris, "was an obvious budget restriction in comparison to the parent show, which possibly compromised Phil Ford's vision for the story. But," he adds, "the warmth of the cast always shines through, and it's a joy to accompany them on another adventure."

Emma has mixed feelings. "That could be taken as a rather heavy-handed message of love and acceptance crowbarred into a story about warring minorities. On the other hand, it was a good romp for the kids with colourful baddies and the unstoppable force for good that is Sarah Jane's crew."

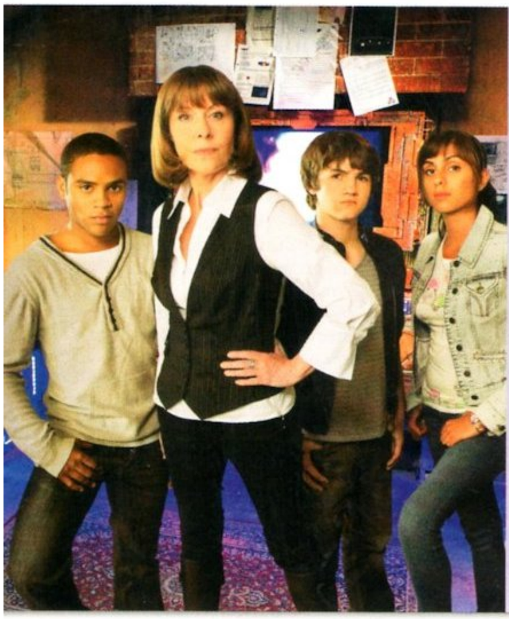


"Hooray! I knew the Brig would have something up his sleeve! Or, indeed, his cane." – EMMA

Will is also in two minds. "It was lovely to see Sarah with the Brig again, and Mrs Wormwood was a lot of fun," he says, "but that was a bit weighed down in talky scenes that didn't quite work – and it was annoyingly directed and edited."

Chris has a quick brag. "I got the chance to work with this show's cast on many occasions when I worked at CBBC," he says. "Danny and Anjli are still good friends of mine. I'll always be a fan of this show, and it was a delight to get to present it to the kids of the United Kingdom." **DWM**

Next time: The Time Team watches *Planet of the Dead*. Email your comments on the story to *dwm@panini.co.uk*



BACK TO BANNERMAN ROAD...

Before the rest of the team arrived to see the long-awaited return of Sarah Jane and the Brigadier, Michael revisited the preceeding episodes of *The Sarah Jane Adventures*' second year.

"It was a lovely idea to put Sarah face-to-face with a very old enemy," he says of season-opener *The Last Sontaran*. "Lis Sladen plays it the way you'd expect. I also enjoyed the shake-up the team with Maria leaving – if only we could have still kept her parents. Chrissie was always hilarious, and Alan was... erm, excellent at acting."

He also enjoyed *The Day of the Clown* which introduces Rani. "She's not too different from Maria, but they've tried to keep her interesting. Lots of spooky ideas going on here. A rather odd performance from Bradley Walsh, though."

He's not the only instance of colourful casting.

"And now Russ Abbot!" says Michael. "Ha! What a madhouse! I like *Secret of the Stars*, but it does feel awfully similar to the last story – it might have benefitted from being moved around in the running order.

"I also like the Tarminster joke," – a fictional location first mentioned in Third Doctor story *Terror of the Autons* – "in *The Mark of the Berserker*. Surprised, but delighted obviously, to see Maria and Fit Dad back so soon."

The Trickster: creepy.

Luke meets the new girl

The Temptation of Sarah Jane Smith is a brave variation on *Doctor Who*'s *Father's Day*, Michael is particularly impressed by this story. "There's some surprising character development for Sarah Jane... quite a feat after all these years," he says. "I love the period setting, and Lis Sladen does a wonderful job playing Sarah's fears and hopes. The Trickster is great, too. He creeps me out. Shame about the rubbish fake police box, but I do love Sarah's thrill at the prospect of seeing the Doctor again. Except it's not him at all. For now..."

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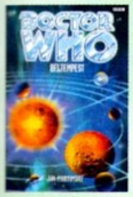
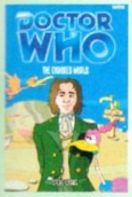

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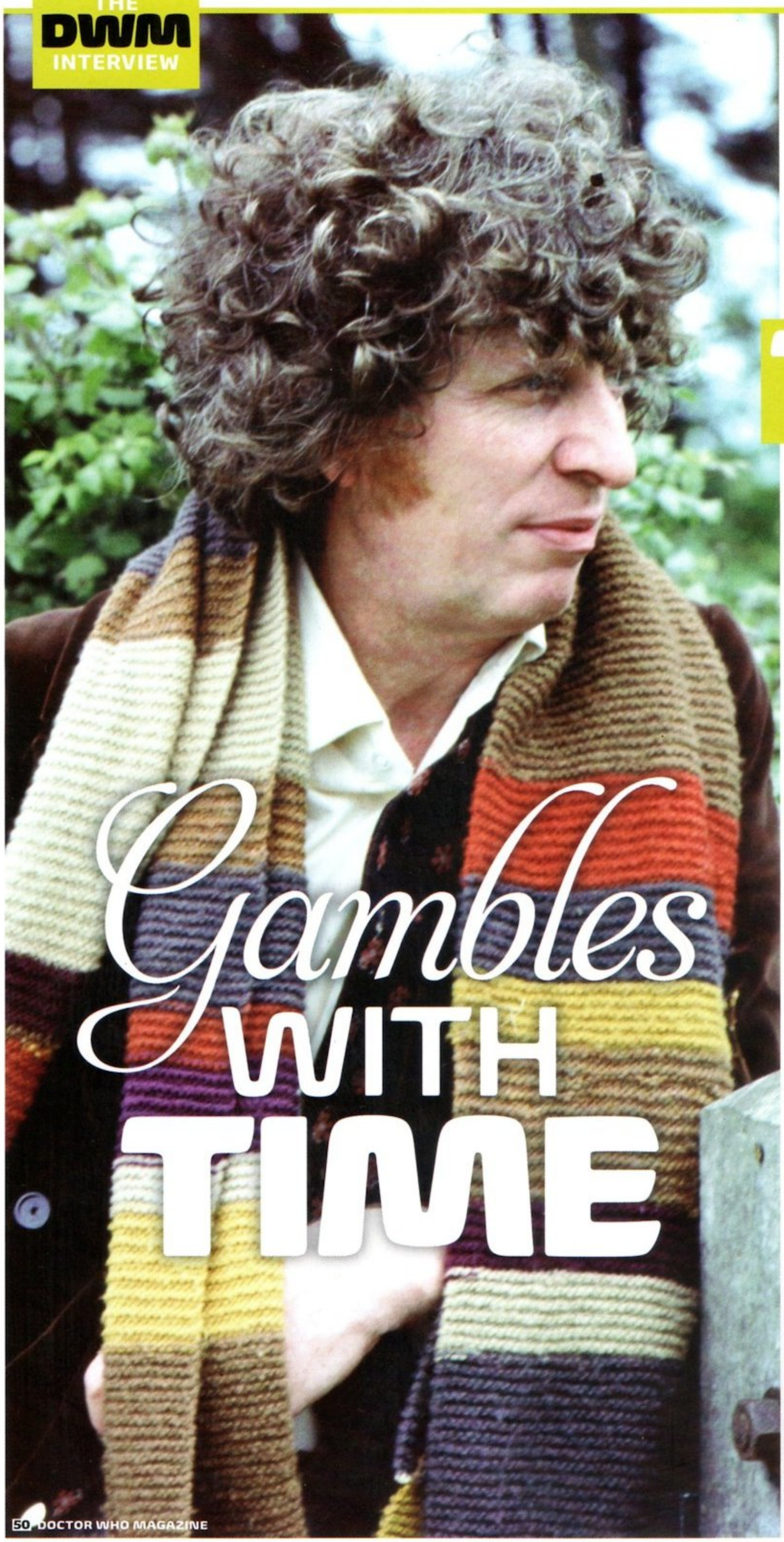


Gambles WITH TIME

David Fisher, the writer of *The Stones of Blood, The Androids of Tara, The Creature from the Pit* and *The Leisure Hive*, revisits his past *Doctor Who* work...

INTERVIEW BY **PAUL HAYES**

There aren't many writers whose first attempt at *Doctor Who* goes down so well that they end up writing the very next story too. However, when Jamie Mathieson wrote back-to-back stories for Peter Capaldi's first series as the Doctor, he was by no means the first. Another member of this exclusive club – which also includes Ian Stuart Black, Chris Boucher, Christopher H Bidmead and Russell T Davies – is David Fisher, who wrote two consecutive stories back in 1978, and the following year ended up providing *Doctor Who's* most famous writer with the idea for the programme's most-watched story...

"I was born in Australia, and educated in Birmingham," David explains. "I tried to be a writer from the age of eight. I wrote stories and things, none of which went anywhere."

What had David's family been doing in Australia?

"That's a story in itself! My father had come from the back streets of Birmingham, he ran away from home when he was about 16 or 17, and joined the Oxford & Bucks Light Infantry, as it then was, and while in there he volunteered for the Royal Flying Corps, because he was very interested in flying.

"In order to learn how to fly, you couldn't be a private or a corporal, you had to be an officer. So he was made an officer. After the First World War, they persuaded him that the great thing to do, since he was being demobbed, was learn how to be a sheep farmer in Australia!

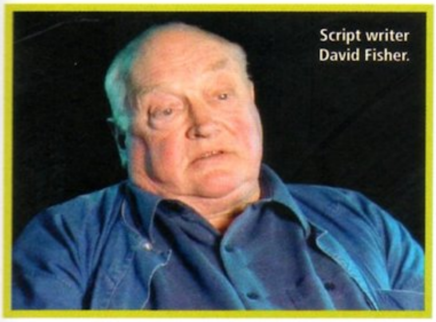
"The Australians were perfectly keen to accept ex-officers apparently, God knows why. So my father and mother went to a sheep farm in New South Wales to learn the business, which in those days was a very, very dicey one, because if you hit the wrong year all your sheep had eaten this poisonous plant and you ended up with a dead flock.

"Anyway, he and my mother went out there, and my mother – who was a very well brought-up lady, not quite from the back streets of Birmingham at all! – discovered that all they basically wanted was a cook. And she was a good cook, so she cooked on a sheep station while my father cut the throats of a lot of sheep, which was one of the first jobs he had – I imagine to try to scare him off! But he said that if you'd fought in Gallipoli, cutting a few throats meant nothing."

David was born in Australia in 1929. It sounds as if his father was taking well enough to his new career as a sheep farmer, so how did the family end up returning to Birmingham?

"My father was an amateur medium," says David. "Which was disastrous as far as he was concerned, really. God used to reveal to him what was going to win at the Melbourne race track, and for a while it worked, amazingly. At one stage, according to my mother, a bookie owed him more money than the bookie could possibly pay! Eight thousand pounds, which was an enormous sum in those days.

"So he offered my father a partnership, would he like to come in and be a bookie with him? But my



Script writer David Fisher.

father said, 'No no, officers and gentlemen don't act as bookies,' so he turned it down and put all the money – all eight thousand quid – on the nose of some animal which promptly lost! So they went pretty well bankrupt in Australia.

"After a while they came back home, at least I came back home with my mother. I think my father was rather in disgrace at the time for having lost all that money! So I came back to Birmingham."

Shortly after the Second World War, David ended up following in his father's footsteps by joining the Royal Air Force, the successor to the Royal Flying Corps, for his National Service. However, this hadn't always been the plan.

"I never went to university, although I was supposed to, to Oxford. I won a very minor bursary, and I thought when I got it 'that's you made Fisher, you'll be able to live the high life.' I then discovered it was worth ten pounds, which would buy me about two books! My father had gone bankrupt, and I was being called-up as well, so I just went into the Air Force after then. That was about 1947, 1948."

Unlike his father, however, David didn't end up training to become a pilot.

"No, I was ground crew. I was an armourer actually, putting bombs on the planes and that kind of thing."

David's route into writing for a living came about through working in the advertising industry.

"After I came out of the Air Force, I do remember writing some sample ads for one agency, in Birmingham, who said 'I think you'd be better off in London.' The ads must have been very bad!

"I worked in an advertising agency in London, and then I met some film people who wanted me – because I had quite a lot of French at the time – to go to Paris and find someone who could make some advertising films for them. I went off, it was the best time to go to Paris, in the early 50s, positively the dream time!

"And when that job folded, I came back to this country and worked in advertising movies for a bit. Then I was offered a job in South Africa, also writing and directing advertising movies, which I did. It was at the time of apartheid, and I found South Africa very difficult, but I did that for a year, I was on a year's contract, then I came back and I got a job in Scotland with Scottish Television. In Scotland, I was moved onto a daily comedy show, with probably the worst comic Scotland ever produced, which was a nightmare! After that I got involved with the BBC, writing for something called *This Man Craig*, which was about a Scottish schoolteacher. I used to write regularly for that."

David eventually moved south, continuing to write for the BBC, for whom he began working on the oil industry-based drama series *The Troubleshooters*. This was his first collaboration with Anthony Read, the script editor on *The Troubleshooters*. Read not only went on to become ►

"I'd submitted a script, right at the very beginning, to *Doctor Who*'s first story editor, David Whitaker."

Behind the scenes on David Fisher's second story for the series, *The Androids of Tara*.

the script editor of *Doctor Who* in the late 1970s, he also became good friends with David, who wrote many episodes of *The Troubleshooters* for him.

"I wrote for that for a long time. I stayed down south writing for various companies, and suddenly one was an accredited television writer and people wanted to employ one, which is what happened to me!

"I was offered some work through ATV, which was a bit bizarre. It was an adventure thing, God knows how many episodes I wrote but it must have been quite a lot. They only lasted 15 minutes, which was very good discipline for when you have to have a connecting story and do all this stuff. And I used to write, I think, four or five at a time, and when I look back on that it was a totally insane idea, but at least it paid the rent for a little while!"

Although it was Tony Read who recruited David to write for *Doctor Who* in 1978, this was not the first time David had thought of writing for the show. He had attempted to do so many years previously, submitting an idea to the production office during the era of the First Doctor, played by William Hartnell.

"I'd submitted a script, right at the beginning, to David Whitaker [*Doctor Who*'s original story editor]. Poor man, he went to Australia and came back obsessed with gambling, God knows why, because he knew nothing about horses..."

Was this when *Doctor Who* was already on the air, or did he come into contact with David Whitaker while he was still setting up the show and recruiting writers?

"It had just started, and I'd seen it and liked it," David remembers. "I wrote a script which I sent to him, and he was quite impressed by it, and we had some correspondence about it. Unfortunately, I'd written a script that didn't really involve the Doctor. I can remember the plot of it actually – it's still quite a good idea! It was about some kids messing around in one of these places vaguely like Stonehenge or something. They knock a stone over and discover inside it a spaceship, and start going places in this spaceship, which he liked the idea of. He was a very nice man, and encouraged me..."

15 years later, this encouragement finally paid off when David wrote *The Stones of Blood* in 1978 – a tale which seems to carry some legacy of his story idea from the 1960s.

"Tony Read got *Doctor Who* and then phoned me up and said 'would you like to do one of these?' And I said yes, because my kids – like all kids at the time – were *Doctor Who* fans, and that's how I started *Doctor Who*."

David doesn't recall whether *The Stones of Blood* used any actual elements from the stone circle idea he'd originally submitted to David Whitaker, but he does admit that such things have always held an interest for him.

"I was always interested in standing stones, and Cornish fogous and all that. Tony as a script editor was marvellous. You were called in and he'd say 'what do you fancy doing now?' He very rarely imposed anything on you, he talked to you and you proposed various things, some of which he encouraged or squashed – quite rightly!"

The Stones of Blood was quickly followed by a second story from David to immediately follow it in broadcast order. This was *The Androids of Tara*, which had more literary origins...

"With *The Androids of Tara*, Tony had got the idea that he wanted to use some of these classic thrillers, and he called me in one day and said, 'Do you fancy doing *The Prisoner of Zenda*?' On these occasions you have to think very fast, you know, 'Will it fit into four episodes?' And I figured out that I'd got at least three good endings in the original story, and I said 'yes' and went ahead and wrote it! It was all great fun in those days. It was, I suppose – looking back – very casual. But you put up ideas, or they put up ideas, and you took it from there."

Lady Adrasta (Myra Frances) – based on one of David Fisher's ghastly aunts – in *The Creature from the Pit*.

"I was asked once why so many of my villains were villainesses. It was me killing off my aunts!"

David's success with two scripts for *Doctor Who*'s 'Key to Time' season meant that he was asked to write again for the series the following year. His serial *The Creature from the Pit*, although transmitted third, was the first story to be made for Season Seventeen, and contained what some have observed to be a linking theme in his scripts.

"I was asked once why so many of my villains were villainesses," David reflects. "I mean, there was a villainess in *The Creature from the Pit* and all that. And they said, 'Ah, well that was BBC policy wasn't it, to have a lot of villainous women?' And I said no, it was me killing off my aunts! I had a lot of dreadful aunts, and certainly the lady I killed off in *The Creature from the Pit*, who fell into the pit with this huge thing that could only communicate by leaning it against people, which weighed 30 tons or something, squashed her flat. So I killed my Aunt Gladys that way!"

New girl Lalla Ward, on set for *The Creature from the Pit*.

But surely it's not just villainesses? David's scripts do seem to provide more prominent and interesting roles for female supporting characters than was often the case at the time, such as the android-maker Lamia in *The Androids of Tara* and the archaeologist Professor Rumford in *The Stones of Blood*.

"I got rather fond of her," David admits of Rumford. "There was a suggestion at one time that they should use her [actress Beatrix Lehmann], that she should take over the role of the Doctor, which I gather Tom Baker thought would be a good idea. Unfortunately, I think it would have killed the whole thing off, at that time. I think you could get away with it now."

David had a second story commissioned for Season Seventeen, an idea called *A Gamble with Time*. Whether or not it would have featured the deaths of any avatars of David's aunts is, alas, a mystery, as this is a story absent from the DVD shelves. After a significant rewrite, it ended up turning into *City of Death*, written by... David Agnew.

Who?

"Oh I can tell you how that came about! I wrote that, and they wanted some changes, and I was working on something for another company at the time, *Hammer House of Horror*, which paid a lot of money in those days. And they said to me 'Can you rewrite this *Doctor Who* script?' and I said I didn't have time at the moment, but I'd get down to it as soon as I'd finished this other thing.

"And the next thing, they phoned me and said, 'We've had to do a rewrite, do you mind coming and reading it and deciding whether you want your name on it or not?' And I came and I read the script, which was good but didn't really bear a lot of resemblance to my original, apart from mine had been set in Paris, and had Leonardo da Vinci. And I said no, I really don't think we can put my name on this."

David Agnew was an in-house pseudonym occasionally employed at the time by the BBC drama department as a writing credit when, for whatever reason, the name of the real writer could not be used. In this case, much of the final script of *City of Death* came from the pen of the man who had succeeded Tony Read as *Doctor Who*'s script editor – *Hitchhiker's Guide to the Galaxy* creator Douglas Adams. David has mixed feelings about Adams.

"Douglas was a sweet man, but the worst script editor I have ever had any dealings with! He knew absolutely nothing about script editing, and was perfectly honest about it too! But I said 'No, I really can't have my name on this.'"

Nevertheless, David did benefit from Adams' generosity over the scripts, from a financial perspective.

"Douglas said to me, 'Suppose we split the rights?' I said, 'Yes, fine, by all means, let's do that.' He then offered me 75% of the rights, and he would take 25%. I was prepared to split it fifty-fifty, but I thought that was even better! So I accepted, and that's how that came down to that."

City of Death Part Four went on to become the most-watched *Doctor Who* episode ever, seen by 16.1 million viewers in 1979, during a period when the ITV network was on strike. However, this was news to David.

"I didn't know that! Good heavens!"

The story has also regularly featured highly in fan polls of favourite stories down the years. So what does David think is the reason for its popularity?

"I think in a way, a lot of the attraction was John Cleese, which was one of the first things he'd done which was not *Monty Python* and so forth. Douglas also brought something new to *Doctor Who*. I think – in spite of the fact that he was the worst script editor in the universe – his ideas were very interesting."

City of Death is due to come to prominence again shortly, with the release at long last of a novelisation of the adventure by James Goss. Does David wish he'd been given the chance to have a go at doing the book himself?

"No, I think now it's quite a good thing that he's doing it. I haven't read the book yet. They sent me the front cover, what it's going to look like, to okay it," David explains. "It looks fine to me – my only objection I suppose is it would have been nicer if my name was rather larger on the cover than it is! But on the other hand, it's obviously going to sell on Douglas' name and not mine."

David himself wrote the novelisations of his scripts for *The Creature from the Pit* and *The Leisure Hive* for Target Books back in the early 1980s. He has also more recently penned audiobook adaptations of *The Stones of Blood* and *The Androids of Tara*. The original Target versions of these had been written by Terrance Dicks, which became something of a sore point for David.

"I split with my agent over that, because nobody really knew that Terrance was doing them. Someone said to me, 'You should ask your agent about doing the novelisations,' and I didn't even know there *were* any novelisations! So we went to a meeting which got very heated, with loads of people, and my then-agent said to me 'It's alright, I've got Terrance Dicks on my list and he's doing the novelisations.'

"So I said, 'That's all very fine, Harvey, but I haven't been told about this, and you were going behind my back!' It all ended up very messily, so we split over that."

When he came to write the new versions of his first two *Doctor Who* stories, was it a strange experience to revisit them after so many years?

"Oddly enough no, not really. It was almost as if I'd done them only about a month or two ago! They were quite fresh, or became quite fresh when I looked through the scripts again. I basically worked from the scripts, I don't know why I didn't work from watching the stories. But as far as I remember I followed the scripts pretty closely. I mean, I put in quite a few things that had never been in the scripts, and I'd never thought of at the time – backstory you can put in."

When tackling a novelisation, does David try to stick closely to what appeared on screen, or does he prefer to try to realise the story as it was in his head when he wrote the original scripts?

"A mixture of the two, really," he says. "You've written the script, and that is what they're interested in, but of course you've still got the original floating around in your head, so the two do get mixed up in many ways. I think to the advantage of a novelisation, frankly."

Does he have a preference for writing scripts or prose?

"Well I like writing both, actually. In some ways, I think probably scripts suit me better, although I do like prose. Tony and I wrote a lot of modern history ►

DOCTOR WHO
DOUGLAS ADAMS
From a story by DAVID FISHER
CITY of
DEATH
JAMES GOSS

David's final *Doctor Who* script was 1980's *The Leisure Hive*, an experience the writer didn't much enjoy.

> "Writing *The Leisure Hive* was a nightmare! It was not a happy experience at all."

together, the fall of Berlin and all that, which was huge fun to do.

"I think looking back on *Doctor Who* and on most of the stuff I wrote, it was the research that intrigued me. I always enjoyed the research."

David's final *Doctor Who* script was *The Leisure Hive*, written in 1980 as the opening serial of Tom Baker's final season in the lead role. Even before the departure of the star, however, there had already been changes behind the scenes.

"That was a nightmare, I stopped doing *Doctor Who* after that. They brought in a new script editor, Chris Bidmead, who had not script-edited anything else before and not written very much for television at all. Although we got on all right, it was not a very happy experience at all."

During the lifetime of twentieth-century *Doctor Who*, it was not uncommon for proven writers who had contributed several stories to the programme to then be offered the script editor's job themselves when a new person was needed in the role. Was David ever offered the job?

"No I wasn't. I script-edited a couple of other things, mostly for ATV. And I realised then that I was a very bad script editor. I wasn't quite as bad as Douglas, but I was not a very good script editor, so I decided to avoid it in future!"

So what, in David's view, makes for a good script editor?

"The quality of a good script editor is I think basically to use the writer you've selected, and let him alone to do it," he explains. "My great problem was I would interfere, so I was a terrible script editor. The other great script editor I worked with was Dick Sharples, and his idea was it was your script, he made a few suggestions and changes, and then it was up to you. That was Tony's idea in many ways. You stay out of the process, and people like me and Douglas Adams used to stick our noses in really, into scripts we should have left alone!"

Out of all of the work David has done, what projects does he himself look back on most fondly?

"This thing about the oil company, *The Troubleshooters*, with Tony Read as script editor," he declares, very quickly. "That was very pleasant to write for, because you could choose the subjects you wanted. Tony would call you and say, 'You're doing four this year, what subjects do you want to do?' And you just picked subjects that you agreed on.

"I remember I'd been reading a lot about Dr Schweitzer [winner of the 1952 Nobel Peace Prize], who everybody thought was a saint, and the more I thought about him and read about him I came to the conclusion that he wasn't at all. So I said, 'I'd like to do an attack on Dr Schweitzer,' and Tony said, 'So long as it's to do with the oil company, you can do what you like!' Which was a lovely way to work."

The Foamasi from *The Leisure Hive*.

Was this idea of having a theme or subtext something David often tried to work into his scripts?

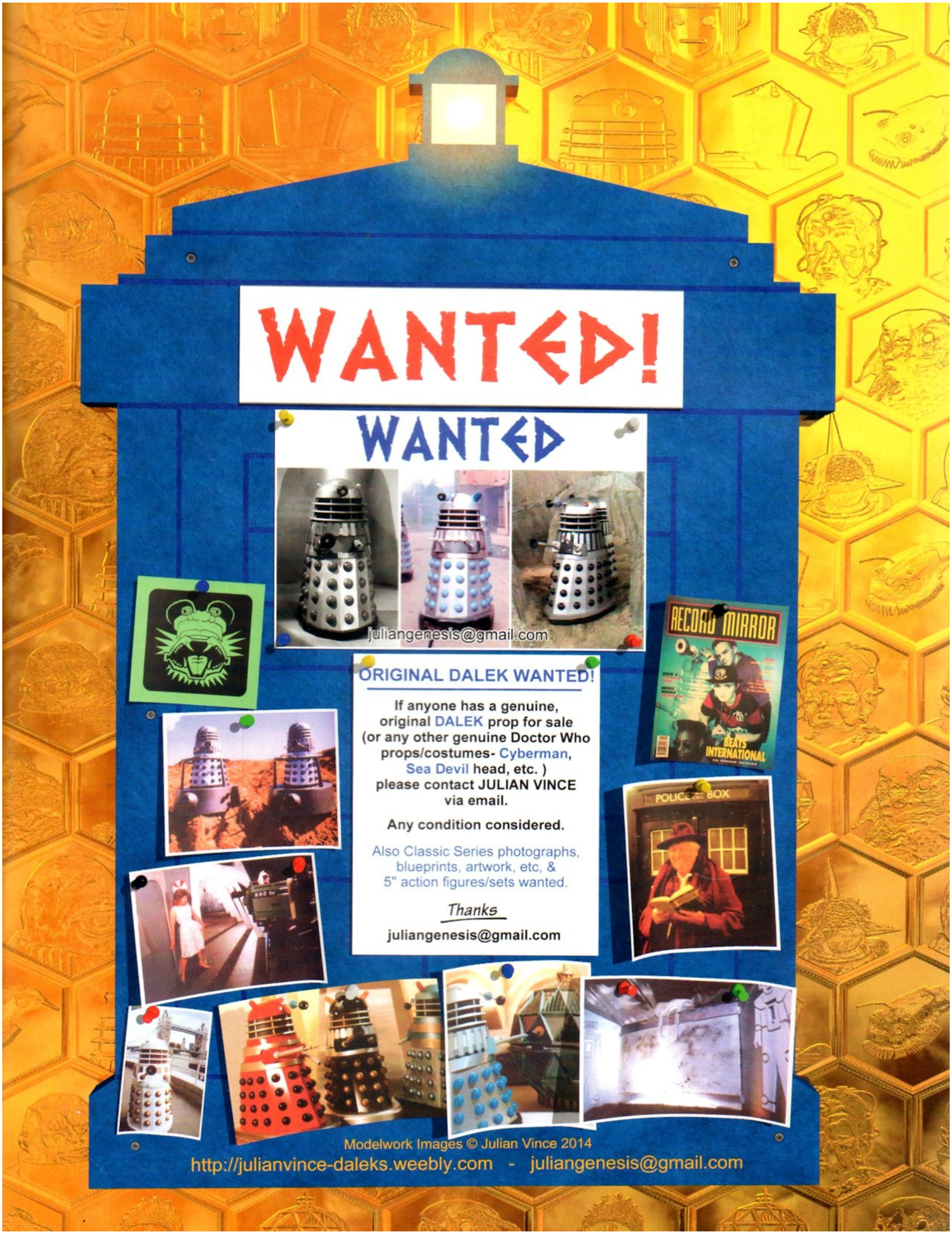
"I think in a way, looking back at it, with both *Troubleshooters* and *Doctor Who*, one was expected to have some relevance to what was going on today," he suggests. "While I was doing *Doctor Who*... well, I still do it, I keep up with *New Scientist* and all that. So you knew what was in the air at the time. With *Troubleshooters*, I did one on Haiti, and also I wrote one about South Africa, but then I'd been to South Africa and lived there for some time. And I was able to employ a lot of friends who'd gone into the entertainment business, that was one of the early ones I did for *The Troubleshooters*."

Given the enjoyment David clearly got from the writing and the research for his scripts and his books, is writing ever something you can give up? He's now well into his 80s, but unlike other more physical jobs, does writing ever have to be something you retire from?

"There is that!" he admits. "Though I don't think I'm capable of writing very much these days... I would like to, I mean one still has ideas, but I don't know about even putting them down... I always wanted to do a character – who actually existed – a man called Criminal Commissar Ernst Gennat, who was the great Berlin detective during the Weimar period, you know the period of Sally Bowles and all that. I've never got around to it... But he's still a fascinating character..."

More than 30 years after he last wrote for *Doctor Who* on television, is David at all surprised that people still have such an interest in the show and his work on it?

"Frankly, yes!" he laughs. "Here am I, an old fart stuck in a care home, and everybody wants to talk to me about *Doctor Who*! It's nice, but I did write a lot of other stuff..." DWM



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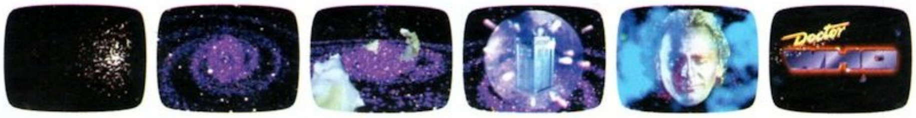


THE FACT OF FICTION

The Greatest Show in the Galaxy

"On the planet Segonax, psychic clowns and acrobats; everlasting energy, at the greatest show in the galaxy!" The Psychic Circus is coming to town...

FEATURE BY **ALAN BARNES**

There's reason to dislike nerdy 'Whizzkid', the Psychic Circus' self-professed 'greatest fan' – but not because he's in any way an *unfair* parody of a hectoring obsessive. After years of baiting – in the pages of influential 1980s fanzine *Doctor Who Bulletin*, for example (sample front page screamer: "89% of fans want a NEW producer!") – it's the mildest revenge on the part of the series' then boss John Nathan-Turner. "Although I never got to see the early days, I know it's not as good as it used to be, but I'm still terribly interested..." Come on, fandom, it's *funny*.

No, the reason to dislike Whizzkid is because his presence distorts our perception *The Greatest Show in the Galaxy*; he makes us think that the Psychic Circus is in some way meant to be a metaphor for the then-diminished *Doctor Who* itself. If so – who or what does Bellboy represent? Or the Chief Clown? Or Morgana? (Captain Cook is one long eyepatch story, admittedly...) The thing is: there is, for once, a clear metaphor underpinning the narrative of *The Greatest Show in the Galaxy* – but it's an entirely different one. The Circus is full of youthful radicals who've drifted into becoming the kind of sell-outs they once despised. Moral #1: hope to die before you get old. Moral #2: never, ever, *ever* trust a hippy.

All that was back in the olden days, back in 1988. But just look at the Gods of Ragnarok, the Circus' secret overlords, now – their *modus operandi*, as the Doctor puts it: "Taking someone with a touch of individuality and imagination, and wearing them down to nothingness..." Our hero claims to have fought the Gods of Ragnarok "all through time" – and indeed, they're rivals still. Had a Whizzkid in a huff changed channel halfway through the latest series of *Doctor Who*, there he'd have seen them, on primetime ITV: Mum and Dad Ragnarok to the right and left of screen, now with two daughters in the middle. Entertain us, or die. Sell out, or die.

Now there's a metaphor that works. Perhaps the Circus really *was* psychic, after all.

Part One

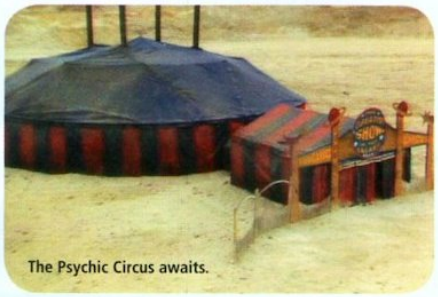
FIRST BROADCAST: 14 DECEMBER 1988

Inside a circus tent, a Ringmaster (Ricco Ross) raps, promising "lots of surprises for the family/ At the Greatest Show in the Galaxy!"

- At first glance, we might presume the Ringmaster to be 'breaking the fourth wall', rapping down the camera to the viewers at home. In Part Two, however, we'll see the *actual* family to whom he's promising those surprises...
- Composer Mark Ayres' rhythm track was influenced by the Prince-sampling *Bad Young Brother*, a Number 16 hit for breakthrough UK hip-hopper 'Derek B' [Derek Boland, 1965-2009] in May 1988: "I ain't no imitation/I'm the real McCoy..."
- New York-born West End actor Clarke Peters (1952-) – who'd go on to write the book for the musical *Five Guys Named Moe* (1990), feature as Detective Lester Freamon in all five series of *The Wire* (2002-08), and give voice to Night Eagle in the animated *Doctor Who* adventure *Dreamland* (2009) – was considered for the role of the Ringmaster, but wasn't available. On the same shortlist: former Hot Gossip dancer Richard Lloyd King (1968-), later Dr Jim Garrett in *Torchwood: Fragments* (2008).

In the TARDIS, the Doctor (Sylvester McCoy) is teaching himself to juggle while companion Ace (Sophie Aldred) searches for her missing rucksack.

- The Doctor's studying McCoy's own, specially-purchased copy of *Juggling for the Complete Klutz* (Klutz Press, 1977) – a 'how-to' guide for 8-12-year-olds by John Cassidy and BC Rimbeaux, which came pre-packaged with three juggling beanbags. It remains in print to this day!
- "Yeah, but where's my rucksack?" moans Ace, with one of the Fourth Doctor's scarves coiled round her neck. "Interesting question," replies the Doctor – but the question is, why's she looking for it? They (and we) saw her sacrifice her explosives-packed sack to destroy a Cybermen spaceship two weeks beforehand, in Part Two of *Silver Nemesis* (1988). At the time of production, *The Greatest Show in the Galaxy* was intended to air second in the 1988 season, with *Silver Nemesis* coming fourth and last – but the running order was reshuffled when the 1988 Seoul Olympics caused the season's start to be delayed by a month. Producer John Nathan-Turner insisted that the first episode of 25th anniversary celebration *Silver Nemesis* went out on the night of 23 November regardless – inadvertently creating both this, the first of two glaring discontinuities in *The Greatest Show in the Galaxy*, plus an ongoing dilemma for properly obsessive *Doctor Who* fans: where to place the DVD on the shelf...?


The Psychic Circus awaits.

- The Doctor's disappearing ball, for those who are wondering, was caught off-camera in a shrimping net.

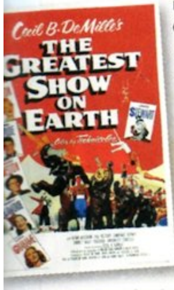
At the Landing Base for the Psychic Circus, a biker (Daniel Peacock) materialises, riding his five-wheeler onto the surface of a barren planet...

- Pre-filmed model shots showing a junk mail robot approaching the TARDIS in space were dropped when they were judged underlit – and so biker Nord's arrival was bumped up in the edit, to cover the gap.
- Nord's gargantuan five-wheeler was 'Long Life', rented from custom bike enthusiasts 'Bootsy and Ferret'.
- Writer Stephen Wyatt adapted his scripts as a Target Books novelisation (1989) – in which the Doctor and Ace catch sight of the junk mail robot approaching on the TARDIS scanner: "'Is ►

"I have fought the Gods of Ragnarok all through time!"

ESSENTIAL INFO

■ It was producer John Nathan-Turner who first proposed the title; finding inspiration, perhaps, in the Oscar-winning circus-set melodrama *The Greatest Show on Earth* (1952) – and a role model, maybe, in its prime mover, Hollywood nabob Cecil B DeMille. Stephen Wyatt, author of *Paradise Towers* (1987), was given the daunting task of making good on its inherent promise. At first, Nathan-Turner imagined it might be applied to a story that took the long-running *Doctor Who* Exhibition at Longleat House, Wiltshire, for its location – but was persuaded otherwise.



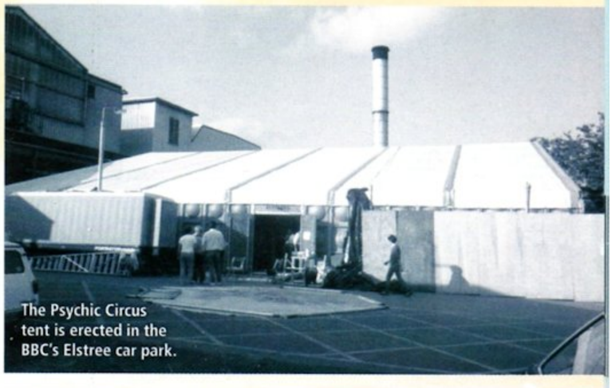
■ Originally, *The Greatest Show in the Galaxy* was intended to be a three-part, all-studio affair, with Sylvester McCoy's Doctor still accompanied by Bonnie Langford's Mel. Four draft storylines later, it gained an extra episode and an Outside Broadcast allocation. A full script for the opening instalment was commissioned on Friday 8 May 1987; the remainder, now featuring Sophie Aldred's Ace, were commissioned on Tuesday 29 September, just six days after that first episode was delivered.

Stephen Wyatt. © ANDREW CARTMEL

■ Between Saturday 14 May and Wednesday 18 May 1988, director Alan Wareing, a newcomer to *Doctor Who*, oversaw a five-day location shoot amid the dunes and lakes of Dorset's Warmwell Quarry. The first of two Television Centre studio sessions was scheduled for Tuesday 31 May to Thursday 2 June, with a final two-day block following over Wednesday 15 and Thursday 16 June. However: on Friday 27 May, with rehearsals well underway, Nathan-Turner was told that following the discovery of lethal asbestos in studio TC2, all of the Centre's studios would have to be temporarily closed – until circa mid-June, when contracts for the serial's cast and crew were due to expire.

■ For a time, cancellation seemed likely... until designer David Laskey proposed mounting the mostly Big Top-set studio scenes inside a plastic-framed marquee erected in the car park at the BBC's Elstree facility. With disaster narrowly averted, *The Greatest Show in the Galaxy* was shot on OB cameras between Monday 6 and Friday 10 June, then over Wednesday 15, Thursday 16 and finally Saturday 18 June.

■ Eventually airing as the fourth and final adventure in *Doctor Who*'s silver anniversary season, *The Greatest Show in the Galaxy* ranked 108th (out of 241) in **DWM**'s *First 50 Years* poll of 2014.


The Psychic Circus tent is erected in the BBC's Elstree car park.

◄ it supposed to get that close, Professor?" Ace watched its progress with concern. "No," the Doctor reassured her. "But it won't penetrate the TARDIS' defence system."' In fact, the robot successfully penetrates both the first and second lines of said defence system without either exploding, or being diverted from its course...

A robotic device appears inside the TARDIS control room.

■ After shrugging Mel's blouse from *Paradise Towers* (1987) from her shoulders, Ace is suddenly to be seen clutching some sort of techy oojamaflip. The first edit of Part One ran to 27 minutes exactly – two minutes over length, leading to the removal of a large chunk of this TARDIS scene (among other cuts). The full sequence, preserved as a deleted scene on the *Greatest Show in the Galaxy* DVD, has the Doctor describe the robot's materialisation as "Almost without precedent" – then gesturing "Back, back, back, back, back!" to Ace while he examines the robot with some kind of sensor. He then passes Ace three further instruments from inside his jacket before producing a device to measure explosives – since the robot "might be a bomb". (Hearing this, Ace pipes up: "If it is, can I keep it?") The Doctor then confirms that the robot "looks alright to me" – leading directly into his transmitted line, "Just the kind of thing you'd expect to see in this part of the galaxy..."

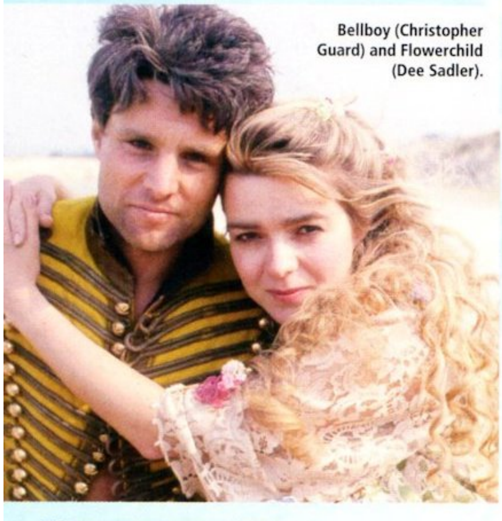
The robot plays an advertisement into the scanner: it's junk mail, promoting a talent contest at the Circus, located on the planet Segonax. Ace confesses that she finds clowns creepy – prompting the robot to goad her: "Scared...?"

■ Dean Hollingsworth – also the Bus Conductor, and previously the Android in *Timelash* (1985) – provided both the advertisement voiceover and the voice of the junk mail robot.

Meanwhile, a young couple – Bellboy (Christopher Guard) and Flowerchild (Dee Sadler) – are running across the surface of Segonax. Clowns are on their trail, travelling inside a hearse; they activate a pair of electronically controlled kites, each bearing an eye motif...

■ In Wyatt's novelisation, Bellboy and Flowerchild have been planning their escape for weeks: 'It had not been easy to find an opportunity to slip away and it had been even harder for Bellboy to convince himself that their desperate plan could work...'

■ Like so many other 1980s *Doctor Who* guest stars, former child actor Christopher Guard had appeared in producer John Nathan-Turner's one-night-only version of *Cinderella* at the Theatre Royal, Drury Lane, in December 1973 – playing alongside his brother Dominic (Olvir in *Terminus*, 1984) as 'Friends of Buttons – always in a hole'. At the time of *Greatest Show*'s production, Guard was married to Lesley Dunlop – daughter of scriptwriter Pat, who'd helped develop *The War Machines* (1966); previously Norna in *Frontios* (1984), she was shortly to be cast as Susan Q in *The Happiness Patrol* (1988).


Bellboy (Christopher Guard) and Flowerchild (Dee Sadler).

The TARDIS materialises beside a lake.

■ "So this is Segonax," says the Doctor. "Not quite the green and pleasant land we'd been led to expect..." An odd thing to say, given that the robot's ad showed the Circus amid the same alien desert! In fact, Wyatt had imagined the TARDIS arriving in a green but "gloomy and subdued" landscape. Director Alan Wareing proposed shooting in a quarry location instead – but the script remained unchanged, with locations given as, for example, a 'Country Road', a 'Country Lane', and generic 'Countryside'.

■ Formerly part of the RAF Warmwell airbase, the 564-acre Warmwell Quarry site is located off the B3390 at Crossways, in Dorset. Reused in *Survival* (1989), it's currently owned by concrete manufacturers Cemex UK, but due for closure in 2017. Early in 2014, West Dorset District Council granted outline permission to a plan submitted by the Habitat First Group to develop a sustainable holiday resort in the Quarry – 'Silverlake'.

The Doctor and Ace stop at a Roadside Stall to ask for directions to the Circus – but the Stallslady (Peggy Mount) immediately identifies them as 'weirdos'.

■ A brief Doctor/Ace exchange was chopped from the end of this scene: "First impressions can be misleading," says the Doctor, attempting to placate the stallholder; "Yeah. Like with clowns," adds Ace.

Hiding from the kites, Flowerchild gives Bellboy one of her distinctive earrings, then heads off alone. Bellboy goes to draw the kites away.

■ This sequence was recorded by a second unit under Nathan-Turner's direction.

■ According to Wyatt's novelisation, Flowerchild made the earrings herself, 'years ago during the good times'; she and Bellboy 'often remembered the day she had made this particular pair of earrings because it had been the last truly happy day of their lives.'

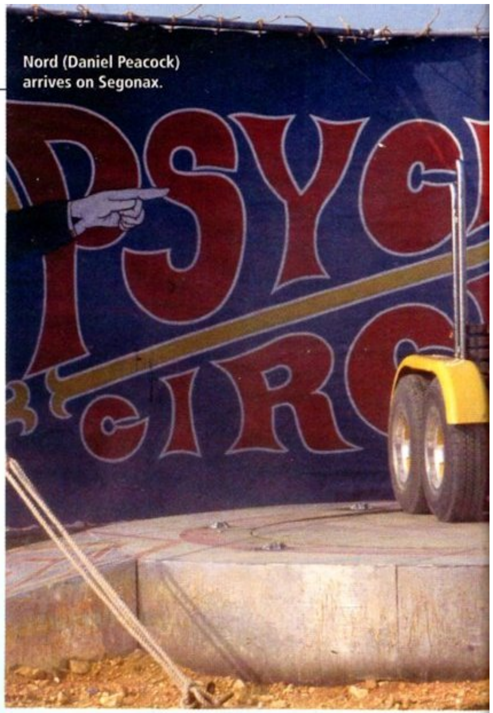
Seeking to ingratiate themselves with the Stallslady, the Doctor and Ace attempt to consume her fruity wares...

■ Sweetcorn and custard, in fact – yum!

■ Ace's final line was removed: "I bet the horse doesn't have to eat this garbage," she grimaces. As scripted, however, she moaned: "Bet she [the Stallslady] gets something decent for tea when she gets home."

Meanwhile, Flowerchild arrives at a luridly painted bus.

■ Envisaged by Wyatt as a bright yellow double-decker, the bus featured on screen was the same clapped-out model purchased for use as the 'Nostalgia Tours' coach in *Delta and the Bannermen* (1987).


Nord (Daniel Peacock) arrives on Segonax.

■ Given that the author later admitted that he intended his sold-out hippy characters to illustrate "the betrayal of the 60s dream", it's hard not to see the bus as a cosmic version of Further (*aka* Furthur), the psychedelically-painted 'Magic Bus' in which counterculture author Ken Kesey and his so-called 'Merry Band of Pranksters' set out on a notorious LSD-fuelled road trip from California to New York in June 1964, as described in Tom Wolfe's cult book *The Electric Kool-Aid Acid Test* (1968). The various Pranksters went by names such as Mal Function, Mountain Girl, Hassler and Slime Queen; ancestors, perhaps, of Bellboy, Flowerchild, Juniper Berry, Peacepipe...

Backfiring, the biker comes to a halt beside the Stall... but refuses to give the Doctor and Ace a lift: "No-one rides with me! For I am Nord, Vandal of the Roads."

■ Nord's name derived from the fact that, in early drafts of the storyline, he was described as 'a Thor-style Nordic super-hero' – after the Marvel Comics character, evidently.

■ Again, this scene was truncated in the edit. As originally recorded, Ace turns on Nord: "Now listen here, pugface. This here's the Doctor, right, and you don't go round telling him to go away! ... Give us a lift to the circus, right, or I'll do something very nasty to *your* ears, OK?" But Nord has already mounted his bike and set off: "I bet he still hasn't fixed that valve," Ace tells the Doctor; bang on cue, Nord's bike again backfires.

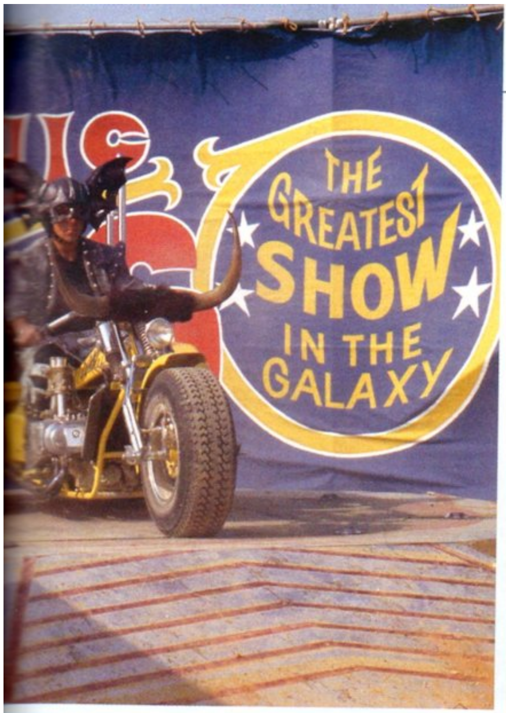
Having retrieved a cashbox, Flowerchild exits the bus – but a robotic Conductor (Dean Hollingsworth) follows her out, and throttles her.

Walking down the track, the Doctor and Ace are nearly run over by the speeding hearse.

■ The opening part of the subsequent Doctor/Ace scene was lost in the edit, too. Here, the Doctor ponders how "There's something not quite right about all this..." – prompting his companion to complain about arriving by TARDIS, "then having to foot it across miles of countryside..." The Doctor insists he was referring to the atmosphere; once, "Segonax was known for its remarkably tolerant and easygoing ways" – but now, continues Ace, "they'd bite your head off as soon as look at you..."

Ace points out a campsite – where an elderly explorer is watching as a young woman excavates a large robot from the sand.

■ When we cut to the pith-helmeted Captain Cook, he's telling assistant Mags how he was "probably the


THE GREATEST SHOW IN THE GALAXY

SHOW IN THE GALAXY

Intergalactic explorer Captain Cook (TP McKenna).

> **'Nord's name was derived from the fact that the script described him as "a Thor-style Nordic super-hero" - after the Marvel hero.'**

first person to visit the valley for several millennia..." That exact valley was identified in the opening part of his spiel, also shortened in post-: "Of course, on certain planets - Treops, for example - sights like this are everyday, you learn to take them for granted. I remember on one of my trips to Neogorgon, I came across a whole valley full of electronic dogs' heads submerged in mud. Some sort of primitive burglar alarm system fallen into disuse, I presume..." (Part of this lost speech was then dubbed over a shot of the Captain passing a stilt-walking clown in his jeep, later on in the episode.)

■ In Wyatt's scripts, the explorer and his chum had made camp in a wooded Clearing.

The Doctor and Ace introduce themselves to Captain Cook (TP McKenna) and Mags (Jessica Martin).

■ Irish-born TP [Thomas Patrick] McKenna (1929-2011) had been considered as a possible Chief Caretaker in Wyatt's *Paradise Towers*.

■ The Captain only appeared late in the story development process, after it had been decided to expand the story from three episodes to four; Wyatt needed a character to die at the end of Part One, and incorporated 'an Indiana Jones-style explorer' at the suggestion of Ben Aaronovitch, writer of season opener *Remembrance of the Daleks* (1988). The explorer was paired up with the "punk teenage female werewolf" who'd featured as far back as Wyatt's first full outline - but he quickly proved himself more than cannon fodder for the cliffhanger...

■ "We auditioned a lot of actresses for the part of Mags, who would become a werewolf during the course of the story..." producer John Nathan-Turner later recalled - among them Francesca Folan, later the Hologram Camille in *Red Dwarf: Camille* (1991); Johanna Hargreaves, soon to be the Esperanto Woman in *Red Dwarf: Kryten* (1988); Natalie Ogle, noted for playing Lydia Bennet in the BBC's 1980 adaptation of *Pride and Prejudice*; and Jo Unwin, later paramedic Lucy Cooper in *Casualty* (1994). Most of them he found "self-conscious and too feline" - but Jessica Martin (1962-), principally known as an impressionist on *Copy Cats* (1985-86) and *Bobby Davro On the Box* (1986) proved herself suitably uninhibited.

■ Martin would go on to give voice to the grateful Queen in *Voyage of the Damned* (2007).

Nord approaches the Big Top.

■ A Paintbox-augmented table-top model, in fact, shot on location - where only the outside of the Circus' Vestibule was a working set.

Mags pours tea for the boorish Captain... who describes his companion as an "unusual specimen" from the planet Vulpana.

■ At an early stage, Mags' homeworld was given not as 'Vulpana', but 'MacVulpine' - changed, perhaps, after Nathan-Turner vetoed the idea that Mags should be in possession of a Glaswegian accent, despite Jessica Martin's well-honed impersonation of Scottish presenter Muriel Gray, then best known for *The Tube* (1982-87) and *Frocks on the Box* (1987-88).

Suddenly the robot sits up, laser eyes firing; Ace batters it with a spade, causing it to shut down.

■ Built and operated by Jim Lancaster, the robot reveals metal teeth - teeth that went unused, for its few lines of dialogue were never dubbed into the programme! As scripted, the robot begged Mags and Ace to let it out, exhorting them to 'carry on digging...' Once properly reactivated, however, it announced its intention to get its own back on everyone (for being buried, one presumes). 'See these teeth...' it snarled - whereupon 'Vicious mechanical teeth' appeared to grow within the robot's mouth, and began 'snapping away'. Battered by Ace, the robot slowed back into dormancy: 'I'll get you, I will, I'll get you... I'll... Alright then. Next time perhaps.'

■ The Captain sits sipping his tea throughout. In his novelisation, Wyatt describes the aftermath of these events: 'Words had been exchanged, angry words on the Doctor's side. Captain Cook had simply refused to accept that he had done anything particularly remiss. He was far more interested in citing other examples, from his vast experience as an explorer, where similar things had happened...'

A spoddy teenager (Gian Sammarco) rides off the Landing Base on his BMX.

■ Wyatt's original intention was for the Captain and Mags to now be seen driving off from their ►

"Where's my rucksack?"

"Tickets, please."

THE HANGED MAN
The future?

Send in the clowns.

campsite separately from the Doctor and Ace – but the scene in question, recorded on location at Warmwell Quarry, hasn't survived. "Bang goes our lift," moaned Ace; "No great loss with that driver, I suspect," replied the Doctor. "Come on..." There followed a shot of the Captain and Mags on the road in their Jeep, the Captain saluting the Chief Clown's hearse as it passes by; further down the road, the hearse nearly ran Ace over...

■ In editing, however, it was decided to save screen time by taking both pairings straight from the camp to the scene of their next encounter – at the hippy bus. The jeep/hearse sequence features as a Deleted Scene on the BBC DVD – but Ace's close encounter with the hearse was moved up to an earlier point in the episode, as we've already seen!

Meanwhile, the Conductor drags Flowerchild's body away – leaving her earring on the ground.

Exhausted, Bellboy collapses beside the Stall. The hearse arrives, bringing the Chief Clown (Ian Reddington) – who demands Bellboy tell him where Flowerchild's gone.

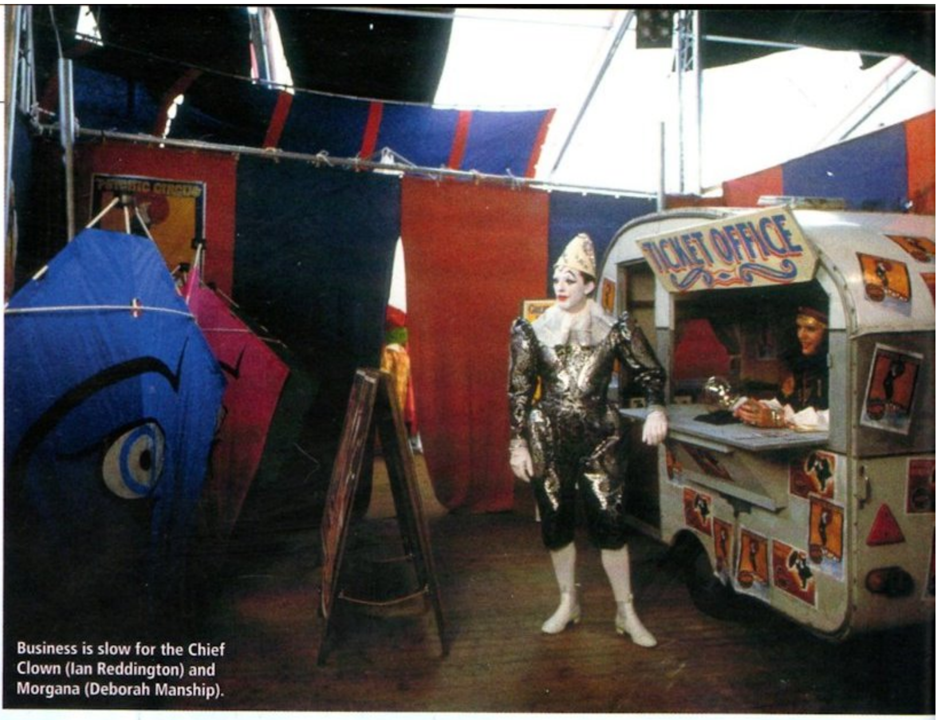
■ Previously, Ian Reddington had played 'Vic Dancer' in an Alan Wareing-directed episode of *Casualty: Cross Fingers* (1987).

■ Edited out at this point: a short scene in which the Doctor and Ace walk up to see that the Captain and Mags have already reached the hippy bus; distantly, the Captain can be heard banging on about 'vehicular shrines'. "Oh, no. I don't believe it," groans Ace; "Well – at least the bus looks interesting," says the Doctor.

By now, the Doctor, the Captain and their companions have discovered the bus...

■ What's the Conductor done with Flowerchild's corpse? Wyatt's script indicated that the girl lay nearby, out of sight – inside a sealed plastic body bag, marked with an 'eye' sticker: 'The bag is opaque except for a transparent panel revealing the face. We see a large stack of similar unused bags and stickers lying ready nearby.'

■ In Wyatt's novelisation, the hippy paraphernalia inside the bus jogs Ace's memory: 'bright beads, exotic hangings... the horrors of those "Swinging Sixties" her Aunt Rosemary had always gone on about... come to think of it, Ace mused, Aunt Rosemary on the glories of her misspent youth sounded a bit like Captain Cook's accounts of his favourite expeditions.'



Business is slow for the Chief Clown (Ian Reddington) and Morgana (Deborah Manship).

'The drapes masking the bars of the cage are hung on the *inside* – so surely the Docto must have seen the bars on the outside?'

Inside, the Captain is menaced by the Conductor. He diverts its attention to the Doctor, who bamboozles the Conductor with incomprehensible instructions, then turns its own weaponised ticket machine against it.

■ "Just the ticket," murmurs the Doctor – Sylvester McCoy's own substitution for Wyatt's "All's fares in love and war..."

■ Again, the Target telling describes what happened next: 'The post-mortem after this escape was more heated, mainly because Ace got really angry with the Captain about fingering the Doctor...'

The Chief Clown arrives inside the Circus' Vestibule, where he tells fortune teller Morgana (Deborah Manship) that the captive Bellboy will have to be punished... back in the Ring.

■ Two short location-shot inserts showing Bellboy being brought back to the Circus never made the final edit; likewise a scene showing the damaged Bus Conductor being taken in for repair was dropped from Part Two.

■ Morgana was developed from the 'Granny at the Box Office' of Wyatt's earliest imaginings – only becoming 'young, gypsy-like and mysterious' later in the process. Cast as Morgana, Welsh actress Deborah Manship (1953-) had been a regular on *Angels* (1979-81) and *The District Nurse* (1984). Holly De Jong (1950-), who'd played the widowed Lady Farrow in *Blackadder II: Head* (1986), auditioned for Morgana; as did Irish-born Fiona Victory.

Outside the bus, Ace finds Flowerchild's earring, and pins it to her jacket.

■ The second of those two glaring discontinuities: Ace has been seen wearing the earring as a badge – throughout the previous adventure, *Silver Nemesis*.

Soon after, the Captain and Mags drive up to the Big Top. Morgana tries to stop them from entering the Ring, claiming "a speciality act" is being rehearsed – but the Captain barges through, and sees Bellboy caught in a flickering light.

■ An additional Ringmaster rap was lost from the script: "So welcome, folks, I'm so glad you came/ To one big circus with one big name./There's lots of surprises, you can take it from me./At the Greatest Show in the Galaxy."

Mags shrieks; approaching the Top, Ace thinks she hears a scream... but inside, the Ringmaster quietens Mags with an electronic device.

"Well, are we going in or aren't we?" demands the Doctor.

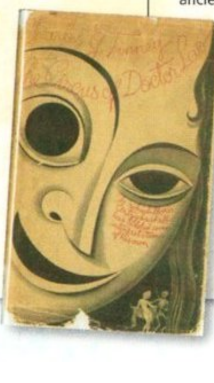
■ In the first, overlong edit of this opening episode, the cliffhanger came a few moments later...

'THIS IS THE CIRCUS OF DOCTOR LAO'

The Greatest Show in the Galaxy shares a few similarities with *The Circus of Dr Lao* (1935), a cultishly obscure and deeply odd fantasy novel authored by one Charles G Finney. It begins, like the Doctor's adventure, with an advertisement – not a robotic one, rather a 'floridly worded' ad in a local newspaper, designed to lure the residents of smalltown Abalone, Arizona to a travelling show staged by the Chinese Dr Lao. Just as the Ringmaster on Segonax raps, so too the marvels of Lao's circus are hyped in rhyme: '"This is the circus of Dr Lao./We show you things that you don't know./We tell you of places you'll never go.../ And we've dug at the secrets of long ago;/And we've risen to Heaven and plunged Below,/For we wanted to make it one hell of a show..."'

Greatest Show scriptwriter Stephen Wyatt's earliest story notes suggested the involvement of a collector who 'wants one single example [of every species] for his collection'. Likewise, Dr Lao has assembled a great bestiary of mythological creatures, including a Mermaid, a Sphinx, a Unicorn... plus a cursed werewolf who, every October, 'becomes a woman for six weeks. Period of metamorphosis is curious to watch...' The name of this unfortunate 'werewolf woman' is given as Maggy Szdolny; any relation to Mags...?

Dr Lao's show concludes, we're told, with an awesome spectacle: the resurrection of 'the long-dead city of Woldercan and the terrible temple of its fearful god Yottle' – being an ancient deity 'who had endured before Bel-Marduk even, and was the first and mightiest and least forgiving of all the gods...' Thunder and lightning, the citizens of Abalone are promised, will accompany this main event – and Segonax's stone-clad Ancient Circus, too, has fearful Gods of its own, prone to throwing thunderbolts...



Part Two

FIRST BROADCAST: 21 DECEMBER 1988

The Chief Clown beckons the Doctor and Ace inside.

■ ... here, to be precise – with the Doctor tipping his hat to the beckoning Clown.

In the Vestibule, Morgana tells the new arrivals that she was among the founder members of the Psychic Circus.

■ In Wyatt's novelisation, Morgana's talk of "letting our feelings hang out" and "not getting uptight" again jog Ace's memory: 'Ace did not believe her ears. She'd only heard talk like that once before, when Aunt Rosemary talked about the love-ins in the swinging Sixties or the swing-ins in the loving Sixties or whatever it was...'

Using Tarot cards to tell the Doctor's fortune, she draws the Hanged Man...

■ The twelfth of the so-called Major Arcana in the traditional Tarot deck, the Hanged Man seems to symbolise martyrdom, or inverted crucifixion. Here, of course, it's a literal depiction of the Doctor's escapology act in Part Four ("Not just yet...") – so it seems there is one genuine psychic in the Psychic Circus, after all!

Old bill posters show that the Circus used to travel from planet to planet, but it's since settled on Segonax. Ushering the travellers into the Ring, the Chief Clown notices Flowerchild's earring on Ace. Taking their seats, the Doctor and Ace see only three other people in the audience: a Mum (Janet Hargreaves), a Dad (David Ashford) and a Little Girl (Kathryn Ludlow).

■ Known to Nathan-Turner since a shared season in repertory theatre in 1967, Janet Hargreaves (1937-) had also played in the Drury Lane *Cinderella*.

As (robotic) clowns tumble in, the Doctor points out three carved memorial stones around the Ring perimeter. The Ringmaster hails the Doctor as a "brand new act" – and when the Doctor agrees to perform in the talent contest, offers to show him and Ace to their dressing room. The Chief Clown presses Ace to reveal how she came by the earring, but she runs off. The Ringmaster shows the Doctor into a Backstage area, where the Captain, Mags and Nord are stationed...

■ Nord's capture occurs off-screen – he was last seen at the approach to the Top, asking a Clown where to park his monster bike. He's lucky to have survived: in Stephen Wyatt's first draft storyline, the 'Thor' character was 'splattered' at the end of Part One, following a failed tumbling routine.

... but when the Doctor joins them, the Ringmaster lets a barred door drop; they're all held in a cage.

■ Bizarre: the drapes masking the bars of the cage are hung on the *inside*... meaning the Doctor must, surely, have seen the bars on the *outside* before he stepped in!

■ "A very similar thing happened to me once, you know..." begins the Captain. In Wyatt's novelisation, he elaborates on the similar misfortune that befell him while "exploring the Granite Caves of Veturia..."

Meanwhile, Ace tears a hole in the side of a fabric Corridor to evade her clown pursuers...

An odd-job man named Deadbeat (Chris Jury) sweeps the floor outside the cage, muttering and mumbling; his mind's gone, claims the Captain.

■ Brain-fried Deadbeat, with his tuneless Bob Dylan-ish warble, was developed from Wyatt's initial notion of a 'small green Non-Entity' that 'conducts and amplifies feelings' – an attribute that eventually helped bring about the Circus-running Family's destruction.

■ Chris Jury (1956-), then best known as nice-but-dim antiques dealer's assistant Eric in *Lovejoy* (1986-94, was one of several actors shortlisted for the role of the Seventh Doctor in January 1987.

The Ringmaster calls for the next contestant. The Captain and Nord have agreed to choose who goes next by coin toss; Nord calls 'tails', but the coin comes up 'heads'. Two clowns lead Nord off...

■ ... whereupon the Captain reveals to the Doctor that he used trick coins from the planet Leophantos – one with two heads, one with two tails. But why would the Captain want to give away the secret of his survival, when it'd be more in character for him to try to pull the same stunt on the Doctor...?

■ In Wyatt's novelisation, the Captain: "Swapped [the coins] with some bug-eyed monster for a supersonic pencil sharpener."

■ The hexagonal coins were made by Visual Effects assistant Mike Tucker – one showing the Cyclopean head of Alpha Centauri, seen in *The Curse of Peladon* (1972) and *The Monster of Peladon* (1974).

Meanwhile, Ace is hiding behind kites in the Vestibule, eavesdropping as Morgana reminds the Ringmaster how they used to have fun, "before we came to this dreadful place."

The Chief Clown enters, still in search of Ace – who accidentally activates one of the kites... and runs back into the corridors, pursued by clowns. The teenage boy arrives, telling Morgana he's come to enter the talent contest: "I know all about the Psychic Circus, you see. In fact, I'm your greatest fan."

■ Never named in dialogue, only in the closing credits, 'Whizzkid' might have been 'a yuppie mutant (half human, half rat or fish)' until Wyatt instead devised the Kid as "a games freak – a real computer know-all". With the loss of the 'game show' element from subsequent story drafts, complete with electronic tests, the character was rethought, becoming a grotesque caricature of "*any* fanatic, anyone who has an all-consuming interest in anything" – or so Nathan-Turner later insisted, not at all convincingly.

Deadbeat (Chris Jury).

■ At 15, Northamptonshire schoolboy Gian [Giancarlo] Sammarco (1970-) was chosen to play the luckless teenage protagonist in Thames Television's adaptation of *The Secret Diary of Adrian Mole, Aged 13¾* (1985), reprising the character in its 1987 sequel. By 2001, however, having found the transition to more adult roles all-but-impossible, Sammarco would have given up the acting business, and was working as a geriatric nurse.

Meanwhile, Ace escapes into the Kite Workshop – and finds Bellboy tied to the side of a bench.

■ Wyatt's intention was for Bellboy to be tied to a kite – 'his hair now almost completely white as if he's been through some violent electric shock treatment' (hence the flashing and flickering in the Ring at the end of Part One).

She hides when the Chief Clown arrives, ordering Bellboy to repair the Conductor.

Wearing a strongman's outfit, Nord is brought into the Ring, where his display with a barbell results in the family awarding him a score: three nines. But when the Ringmaster insists Nord tell "his most favourite joke", Nord's stuttering delivery earns a row of zeroes. From the cage, the Doctor hears thunder; there's a flash of light as Nord is reduced to ashes.

■ The sinister family was the only significant element to survive from Wyatt's very first set of ►

Captain Cook entertains the Doctor with another of his incredible anecdotes.

GREAT
SHO
IN TH
GA

The Whizzkid (Gian Sammarco) is looking forward to visiting the legendary Psychic Circus.

'Whizzkid might have been a "yuppie mutant - half human, half rat or fish", but was then rewritten as "a games freak".'

◄ story notes: 'Jury of three *a la* Roman arena/*Juke Box Jury* voting destruction or not - Mum, Dad and child comment as if watching television...' The suggestion that they might 'use push button remote to change act, bring up volume (violence) *etc*' was lost in development, however. Also largely abandoned was the notion of the circus as a 'sinister test', a 'Darwinian survival of the fittest' - its various trials and ordeals including a cliffhanger in which Mel [sic] is 'captured and placed on a large electronic wheel, at which the Doctor must throw electronic arrows' (in Wyatt's first full outline); plus contestants crossing a 'laser tightrope' (in his second), then navigating a life size pinball machine (in his third draft).

The Doctor and Mags stage an argument – and use juggling clubs to clobber the clown guards that come to investigate. The Captain prefers to stay put, while the Doctor and Mags escape.

Meanwhile, Ace finds herself in the Chief Clown's clutches. As the Ringmaster leads the teenager to the Cage, the Doctor and Mags pass under a Stone Archway... but its 'crescent moon' design causes Mags distress.

■ Here, the Doctor's dialogue was reworked from the script, losing his perhaps-inadvisable line, "I had no idea the tent area was so huge..." Indeed: why *is* the tent area so huge?

The Chief Clown locks Ace in a Robot Workshop – but she fails to notice as one of the disassembled robots behind her twitches into life...

The Doctor and Mags find themselves in a Stone Chamber, at the edge of a strange well – with a mysterious eye, matching the design on the kites, pulsing in its depths.

■ Scripted but unrecorded, the Doctor peering down the well and informing Mags that: "The Pharaohs used something rather similar. I told Ramses [sic] the Second they were more trouble than they were worth." This would appear to be an allusion to the deep well shafts cut, typically, into passageways leading into the royal tombs of Ancient Egypt's New Kingdom - including tomb KV7, the original resting-place of the great Ramesses II (c 1290-24 BC). Sometimes known as a 'Hall of Hindrance', such shafts were built partly as a flood defence, partly to deter tomb raiders.

Down there is the answer to all that's going on at the Psychic Circus, insists the Doctor – but then the Captain arrives, flanked by clowns: "You're the next one due on in the Ring..."

GODS OF THE TWILIGHT

'Ragnarok' derives from the Old Norse *ragnarökkr* – specifically, from the words *regin*, meaning 'the gods', and *rökkr*, meaning 'twilight'. So the Gods of Ragnarok are actually 'the Gods of the Twilight of the Gods'!

Script editor Andrew Cartmel has suggested that opera fan Stephen Wyatt knew the phrase from its German translation as *Götterdämmerung* – the title of the last of Richard Wagner's famously interminable four-piece cycle, *Der Ring das Nibelungen* (1848-74), which reworked various Old Norse mythologies (and also inspired the name given to super-computer WOTAN in *The War Machines*, 1966). Wyatt's stage directions described the Gods not as stone beings; instead, he had them wearing simply dark robes, with 'heavy cruel metallic Norse style masks on their faces...'

Given that the following year's *The Curse of Fenric* (1989) again took the name of its villain from Old Norse mythology (from Fenrir, 'wolf'), it's tempting to view them as somehow related. Various spin-off fictions have sought to connect the Gods to other hugely ancient, hugely powerful entities, including the Celestial Toymaker (from the 1966 adventure of the same name) and the Great Intelligence (introduced in *The Abominable Snowmen*, 1967). The *New Adventures* novel *Conundrum* (Virgin Publishing, 1994) makes the claim that the word 'Ragnarok' actually derives from the Gods' three individual names, Raag, Nah and Rok – and that they created but later abandoned the Land of Fiction, seen in *The Mind Robber* (1968).

Part Three

FIRST BROADCAST: 28 DECEMBER 1988

"Survival of the fittest" is the reason the Captain gives for his betrayal of the Doctor...

■ Part Three's first edit over-ran even more significantly than One's - to a total of 28 minutes and 50 seconds. The first deletion, then, was to remove a shot of two clowns seizing hold of the Doctor as the Captain asked, "Shall we be going...?"

■ Also cut away, a cutaway to Morgana turning Tarot cards in her ticket booth - first The Magician (*ie*, the Doctor), then Death (coming for *her*, presumably). This, in fact, was a complete overhaul of the scripted scene, in which she saw her crystal ball turn cloudy - then, 'severely shaken', went off in search of the Ringmaster.

Two robots menace Ace – but they're deactivated by Bellboy, getting up off the floor: "I must have fallen asleep."

■ "Don't you remember me?" asks Ace - which in the initial edit, prompts Bellboy to first touch the earring pinned to Ace's jacket, then to cradle her face: "Oh! Oh, yes! Flowerchild...!"

Led back through the Archway, Mags sees that the crescent moon symbol is closer to a full moon – and her strange, snarling reaction distracts the Doctor's captors, enabling him to escape...

■ ... running up to a T-junction of corridors - turning first one way, then changing his mind - in yet another deleted scene.

In the Ring, the Little Girl complains, "I'm bored..."

■ Here, a substantial Backstage scene was entirely removed - opening with Morgana approaching the Ringmaster, who's surveying the clowns clubbed inert by the Doctor and Mags. "Has the Doctor escaped too?" asks Morgana. "Look, the Doctor and the girl, I like them," she goes on, "but he's trouble for us, I can see it out there" - a reference to the previous Tarot scene, also excised. Morgana is taking her crystal ball act "a little too serious", reckons the Ringmaster.

■ The scene continued with the Chief Clown's arrival. The Ringmaster assures him that the Doctor and Mags will be recaptured by the Captain, whom he allowed to escape. Right now, however, there's no act in the Ring: "And you know what happens if we don't get someone out there very soon..." says the Chief Clown, reactivating one of the robots.

■ We then see that 'Whizzkid' has been sat in the corner of the cage all along: there's always *him*, says the Ringmaster. Whereupon 'Whizzkid' approaches the Chief Clown: "Hello - erm, you're the Chief Clown, aren't you? I knew you immediately. You see, I've got pictures of you all right back from the very early days. In fact, I've got a poster of your very first show on the planet Othrys..." He holds out an autograph book: "Could you sign this, please? And you too, Morgana." The Chief Clown takes it, something like disgust showing through the greasepaint...

As the Captain and Mags are led back to the "guardroom", the Doctor enters the Vestibule; peering into Morgana's crystal ball, he again sees the eye in the well. He hides from Deadbeat – who reacts strongly to seeing the eye, clutching a medallion of the same design.

Seeing Flowerchild's earring, Bellboy explains that it was he who made and maintained the Circus' robots. He gives Ace a control unit, which

operates the robot in the sand: "It was to have been my masterpiece..."

■ "Oh, we were so happy," concludes Bellboy. In the first edit, Ace pushes him for more, saying: "Until you came here..." Yes, affirms Bellboy, continuing: "Oh, it's so hard to remember. But we knew once why we came here. And it was an important place for us..."

Following Deadbeat, the Doctor asks him about his reaction to the eye: "Something happened to you here..."

■ Originally, the subsequent cut back to Mum, Dad and the Little Girl was extended to show Morgana entering the Ring: "Stay cool, please. The next performance will start in a few minutes..." ("Well!" Mum harrumphs.)

The teenager recognises the Captain as he and Mags are returned to the Cage: "I've got maps at home showing all your journeys..."

In the Vestibule, the Chief Clown tells the Ringmaster and Morgana that the Doctor's escaped – but Morgana's crystal ball displays a vision of the Doctor and Deadbeat in a corridor...

■ ... recorded as a scene in itself, with the Doctor murmuring: "Where are you leading me, Deadbeat? This isn't the way to the stone chamber. Oh, I do hope you're not leading me somewhere I don't want to go..."

Bellboy tells Ace how 'They' used Flowerchild's kites to watch over and contain the Circus' founders – including Deadbeat, only "he wasn't Deadbeat then..."

■ Here, Bellboy's recollection that the man who became Deadbeat was "our brightest and our best" was removed, along with his assertion that: "There's nothing I want now. The dream's over."

The Doctor and Deadbeat enter the Workshop, jogging Bellboy's memory: Deadbeat's name used to be 'Kingpin'.

■ It's been suggested that Kingpin's name refers to the central vertical post holding up a circus tent; in fact, the piece is usually known as a kingpole or kingpost.

Meanwhile, the Captain gulls the boy: as a "special favour", he intends to postpone his own appearance in the Ring...

■ Again, the scene ran on, with the Captain telling the newly arrived Ringmaster that "this young man" wishes to take his place in the Ring; "Are you sure?" the Ringmaster asks 'Whizzkid'. "Yours be the glory," declares the Captain, as the boy exits the cage, autograph book in hand... whereupon the Captain tells his companion not to bother forewarning the doomed 'Whizzkid': "It's useless, Mags, he'll never believe you. I don't believe I ever met anyone quite so gullible since I..." He breaks off. "You know, I don't think I've *ever* met anyone quite so gullible..."

Bellboy tells the Doctor and Ace that it was Kingpin who brought the Circus to Segonax: "There was something he wanted, something he knew about..."

The boy's turn in the Ring meets with three zeroes – and his quick destruction.

■ "So it just goes to show, you never can be certain," remarks the Captain to Mags, in a statement that doesn't quite follow on from his previous assertion that 'Whizzkid' "may be a great success." The slight discontinuity is down to the fact that as recorded, the 'great success' line prompts the Captain to "remember, in the sacred games of Muscolane..." – well, we won't find out exactly what, but some unlikely victory, evidently!

■ As with Nord's demise, Whizzkid's end occurs off-screen – falling victim, we presume, to thunderbolts fired by Mum, Dad and/or the Little Girl. In the third draft storyline, however, he met his death failing to tame 'a group of apparently innocuous looking elf-like creatures', who turned out to be 'basilisks' – in some mythologies, reptiles that kill with a single glance. The 'Galactic Games King' of the subsequent fourth draft turned two-dimensional after putting his head through a 'seaside-style photographic cut-out' – but later reappeared in the form of a robot brain with 'an x-ray style scoring board and/or control panel as a body', now the controller of an 'electronic maze with snapping jaws' (presumably *Pac-Man*-ish in execution).

Back in the Workshop...

■ In the first edit, before crouching down beside Deadbeat, the Doctor stood at the far end of the Workshop with Ace, musing: "Poor Deadbeat. He thought he could control the powers that lurk here, ►

WHERE ELSE HAVE I SEEN...?

CHRISTOPHER GUARD (1953-) Bellboy

TV appearances include *David Copperfield* (1966) as David Copperfield; *Great Expectations* (1967) as Young Pip; *I, Claudius: A Touch of Murder* (1976) as Marcellus; *The Tripods* (1985) as Cognosc; *She-Wolf of London: Moonlight Becomes You* (1990) as Hatchard; *The Memoirs of Sherlock Holmes: The Golden Pince-Nez* (1994) as Willoughby Smith; *Bugs: Identity Crisis* (1997) as David Lance.

Film appearances include *The Lord of the Rings* (1978) as Frodo [voice only].

TP McKENNA (1929-2011) The Captain

TV appearances include *The Avengers: Trojan Horse* (1964) as Tony Heuston/*Death at Bargain Prices* (1965) as Major Robert Wentworth/*Noon-Doomsday* (1968) as Norman Grant; *Danger Man: To Our Best Friend* (1965) as Ivan; *Adam Adamant Lives!: A Sinister Sort of Service* (1967) as Jason Lang; *Man in a Suitcase: Day of Execution* (1967) as Peter; *Callan* (various episodes, 1972) as Richmond; *Jason King: A Thin Band of Air* (1972) as Rene Chenard; *Thriller: Lady Killer* (1973) as Jack Hardisty/*The Next Victim* (1976) as Frampton; *Beasts: Baby* (1976) as Dick Pummery; *Blake's 7: Bounty* (1978) as Sarkoff; *Inspector Morse: The Remorseful Day* (2000) as Professor Sir Lionel Phelps.

Film appearances include *The Charge of the Light Brigade* (1968) as William Russel; *Straw Dogs* (1971) as Major John Scott.

PEGGY MOUNT (1915-2001) Stallslady

TV appearances include *The Larkins* (1958-64) as Ada Larkins; *George and the Dragon* (1966-68) as Gabrielle Dragon; *Inspector Morse: Fat Chance* (1991) as Nun; *Virtual Murder: A Dream of Dracula* (1992) as Mrs Weaver; *The Tomorrow People: Monsoon Man* (1994) as Mrs Butterworth.

Film appearances include *Oliver!* (1968) as Mrs Bumble.

DANIEL PEACOCK (1958-) Nord

TV appearances include *The Comic Strip Presents...* (various episodes, 1982-2012, including): *Five Go Mad in Dorset* (1982)/*Five Go Mad on Mescalin* (1983)/*Five Go to Rehab* (2012) as Toby Thurlow; *Only Fools and Horses: It's Only Rock and Roll* (1985) as Mental Mickey Magee; *Robin of Sherwood: Herne's Son* (1986) as Sergeant Sparrow; *One Foot in the Grave: The Pit and the Pendulum* (1993) as Kazanzi.

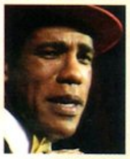
Film appearances include *Quadrophenia* (1979) as Danny; *Trail of the Pink Panther* (1982) as Clouseau, age 18; *Carry on Columbus* (1992) as Tonto the Torch.

IAN REDDINGTON (1957-) Chief Clown

Other *Doctor Who* appearances *A Death in the Family* (Big Finish audio drama, 2010) as Nobody No One.

TV appearances include *EastEnders* (1992-94) as Richard Cole; *Coronation Street* (2005-08) as Vernon Tomlin; *Robin Hood: Bad Blood* (2009) as Longthorn.

Film appearances include *Highlander* (1986) as Bassett.



RICCO ROSS (1960-) Ringmaster

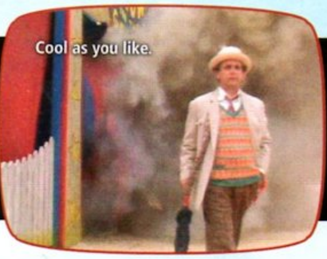
TV appearances include *Hill Street Blues* (various episodes, 1982) as Tyler Bragg; *Sleepers* (1991) as Karl Richfield; *The Tomorrow People* (1992) as Sergeant Young; *Highlander: Promises* (1996) as Kassim; *Babylon 5: The Face of the Enemy* (1997) as Captain Frank.

Film appearances include *Aliens* (1986) as Pvt Frost.

"We're all bored, dear."

Mags starts to change!

The Doctor ties himself in knots.



Cool as you like.

The Doctor is apprehended by the robotic clowns.

◀ but they destroyed him instead. Perhaps it's safer being the Ringmaster and just taking orders..."

... Deadbeat agrees to take the Doctor and Ace to the well, to show them "what it did." Bellboy remains, thinking that the Chief Clown will be coming after them: "I could delay him for a while." Morgana speaks into the crystal ball, promising to keep the acts coming.

■ Also lost in the edit, a brief scene in which the Doctor and Ace follow Deadbeat through the Stone Archway - with the Doctor hurriedly pointing out the moon symbols to his companion, noting how they "really frighten Mags..."

Meanwhile, the Chief Clown confronts Bellboy - who activates the Workshop robots, imploring them to "Deal with me as you dealt with Flowerchild." They surround him...

By the well, the Doctor observes that the former Kingpin must have used the eye medallion "to summon the powers that lurk here". But the medallion's eyeball has been removed, and hidden - in the bus, insists the Doctor; "Where Flowerchild died trying to get it," realises Ace.

Backstage, Mags wonders what the Captain is after at the Circus, and why it was he saved her from death by silver bullet on the planet Vulpana...

■ "All in good time..." the Captain tells Mags - but his further line became yet another casualty of the edit: "A man who has played whist with the Card-carrying Dervishes of Tyrade and won always plays his cards close to his chest..."

The Doctor orders Ace to go with Deadbeat to fetch the eyeball, while he returns to the Ring...

■ ... in the first edit, reassuring Ace that "after my eons and eons of time travel, I have developed a remarkable survival instinct." ("You'll need it," says Ace, as the Doctor heads off.)

Backstage, the Doctor proposes that he, the Captain and Mags go into the Ring together.

■ "Three for one, and one for three," says the Doctor - a mangled variant of "*Un pour tous, tous pour un*", the motto given by Alexandre Dumas *père* to his *Three Musketeers*, in his novel of 1844. The Seventh Doctor's tendency to misphrasing and malapropism, established in *Time and the Rani* (1987), would seem to account for his next line, too: "That should throw a very big hammer [not 'spanner'] into the works..."

'Various stage tricks were taught to Sylvester McCoy by stage and TV magician Geoffrey Durham.'

■ "Well, yes. I suppose so..." concurs the Captain, albeit with an obvious grimace, in the last of the episode's edits.

■ In Wyatt's novelisation, we learn that: 'The Ringmaster greeted their offer with an ominous eagerness. Novelties of this kind were, it was clear, hard to find these days.'

■ But what, exactly, does the Doctor intend to do in the Ring, with or without the Captain and Mags? The Target text hurries over the point: 'The Doctor had formulated plans, plans designed to buy Ace time, but they were vague, relying, as he so often did, on his extraordinary intuitive and improvisational skills.'

■ Next up, on screen: a brief cutaway to Ace and Deadbeat scrambling out from under the canvas of the Top... which, in a recorded-but-lost continuation of the scene, led to Ace trying-but-failing to start Nord's abandoned bike: "He never did fix that valve."

As the trio enter the Ring, the Captain asks the Ringmaster to set up a "special lighting effect" - a spotlit moon. Caught in the beam, Mags falls to the floor and begins to transform... into a snarling, savage, alien wolverine. She lunges at the Doctor...

Part Four

FIRST BROADCAST: 4 JANUARY 1989

The Captain cracks the Ringmaster's bullwhip at Mags - who can't control herself, he tells the Doctor; she'll destroy whatever comes in her path...

■ Wyatt imagined that, by now, night had fallen on Segonax - and so a scripted shot of the Circus blazing with light, intended to kick off Part Four, went unrecorded.

While a pair of clowns return the repaired Conductor to the Bus...

■ ... a scene bumped from Part Three in editing - resulting in Dean Hollingsworth's Bus Conductor being listed in the credits for the previous episode, when in fact he didn't appear.

... the Captain explains that he came to Segonax to harness the hidden powers behind the Circus. The Doctor climbs a pole, swinging across the Ring to evade Mags' claws.

Deadbeat waits outside the Bus while Ace uncovers the hidden cashbox - unaware that the Conductor is on board.

The Doctor swings over to the family - whose eyes glow green, forcing him back into the Ring. The Captain orders Mags to kill the Doctor... but she pounces on the explorer instead.

■ In the televised version, the Doctor pleads with Mags: "I need your mercy, but you don't have to kill!" In Wyatt's novelisation, however, he convinces the werewolf: "'When you are Mags... you know what is good and what is not, whom you can trust and whom you cannot. I don't believe that you no longer have any control over those things now you're transformed.'"

Outside the bus, the Conductor grips Ace's head - but as they struggle, the robot treads on the cashbox, revealing the eyeball. Deadbeat sets it into the medallion - and, with Kingpin's memory restored, remembers that there's a button under the Conductor's cap marked 'Request Stop'. Ace presses it - and the Conductor explodes.

With the Captain dead, the Doctor seizes the opportunity to pull Mags, returned to normal, out of the Ring.

■ The Doctor and Mags dive through the rip in the Corridor fabric made, much earlier, by Ace - and luckily, we can just about see a mattress on the other side, to give them a soft landing!

Their voices unearthly, the family demand another act from the Ringmaster and Morgana - but they have no-one left to give except themselves.

■ The Little Girl's voice was, in fact, director Wareing's.

Clowns bundle the hapless pair into laundry baskets - then, in a flash, the baskets are empty.

■ Wyatt's fourth draft storyline had Nord 'placed inside a magic box' - which was opened to reveal only a skeleton, which 'crumbles away'.

■ In the Target telling, the Ringmaster and Morgana meet a rather more surreal fate after being bundled into two brightly painted magic boxes: 'The boxes were sealed. The robot clowns made magic passes as the family watched, then pulled open the two boxes. Inside each there was another smaller box; and inside that another box... And inside the last two small boxes there was simply nothing at all.'

'Dad' calls out to the Doctor, summoning him. The Doctor sends Mags to fetch Ace and Kingpin – then announces: "I'm coming. Open a pathway for me…"

■ The "I'm coming…" line was dubbed over in post-production, presumably because the Doctor's subsequent exit into the Time Tunnel was judged incomprehensible without it.

■ The Doctor's muttered "One small step for mankind" was, of course, a garbled borrow from Neil Armstrong, setting foot on the Moon – one further example of his tendency to misphrase, perhaps?

Stepping through the Circus' canvas, he proceeds through a Time Tunnel…

■ Wyatt's stage directions imagined the Doctor accessing the 'Dark Circus' very differently: 'The Doctor lifts the flap. On the other side is another flap. He lifts that. And on the other side is another flap…' (Etcetera.) The sequence was simplified in pre-production but, according to Mark Ayres, Alan Wareing was "appalled" when the Time Tunnel set he'd requested turned out to be reminiscent of the interior of the eponymous *Timelash* (1985) – *ie*, "just a load of hanging tinsel." The on-screen solution – uncharitably, to shoot Sylvester McCoy wrestling with said tinsel, then bung every effects filter available over the picture – was simply "making the best of a bad job."

… and arrives inside a stone-walled arena that shares three memorial stones with the Ring – the Ancient Circus. Three enthroned figures, analogous to the family, look over him. They are the Gods of Ragnarok: "It must be very difficult for you, trying to exist concurrently in two different time spaces," declares the Doctor.

■ As one might expect, Mum and Dad actors Janet Hargreaves and David Ashford played the corresponding Gods – but with juvenile Kathryn Ludlow's working days restricted, the Little Girl God was one Lorna McCulloch.

Mags is pursued by the Chief Clown, but the Stallslady's cart in the road holds up the villain's hearse.

■ As scripted, the irate Stallslady deliberately swung her cart across the road, causing the clowns' hearse to swerve – puncturing a tyre in the process, so holding the villains up.

The Doctor claims to have fought the Gods of Ragnarok all through time. "So long as you entertain us, you may live," he's told.

■ Before recording, a highly informative Doctor speech was cut from the top of this scene: "Here in ancient times you would have sat and watched gladiators killing each other in the ring for your entertainment. If they pleased you, they might live on a little. If not, they died. You were fed either way. And since those times, you've waited hungry and frustrated. Tempting people to serve you in return for rewards they never got."

■ Holes in the heels of Sylvester McCoy's shoes anchored him to pegs sticking out of the floor, enabling his 'impossible' swaying motion on the line "You ain't seen nothin' yet…" (his accent suggesting a deliberate misquote of Al Jolson's famous line in *The Jazz Singer*, 1927 – the first feature-length 'talkie').

Ace and Kingpin run into Mags – but the hearse is close behind.

■ Wyatt's novelisation incorporates Ace's recorded-but-lost line to Kingpin, just before they run into Mags: "You know what I really like about you, Kingpin? … You've stopped singing."

The Chief Clown – soon to have the smile wiped off his face.

■ Kingpin's medallion is what the clowns are after, reckons Mags – but why? According to the novelisation, the Chief Clown 'knew he had no hope of doing a deal with the forces within the ring simply by offering fresh victims. He had to have a bargaining tool. There was only one treasure whose potency and value the family would acknowledge: the medallion that Deadbeat carried, now in complete form.' (How the Chief Clown knows that the medallion is now complete is another question entirely!)

■ "Oh, Dumbo!" says Ace, cursing her own stupidity. Or is she? Because in a moment, she'll lead Mags and Kingpin back to Bellboy's part-buried giant robot – prompting Kingpin to dismiss Mags' "Oh no, not that thing again. Come on…" with the line, "Dumbo. Bellboy's robot." It's not clear, but the conclusion seems inescapable – that in some off-screen moment, probably in Part Three, Bellboy told Ace the secret name he'd given his greatest mechanical creation. We already know that the robot was intended to speak, however – so why call it 'Dumbo'? Answer, surely: because 'Dumbo' was the circus elephant in Walt Disney Productions' famous film (1941)! Bellboy, it'd appear, named his outsized creation after the jumbo who accidentally brought down the Big Top…

While the Doctor entertains the Gods with conjuring tricks, Ace leads her allies back to the part-buried robot – using the control unit to fire its laser eyes, destroying first the robot clowns; and finally, their Chief.

■ We can accept that the robot clowns stand mute, waiting for 'Dumbo' to shoot them down in turn – but why does the (human) Chief Clown stay rooted to the spot, no less dumbfounded, when he could easily cut and run?

■ As in Part One, the robot's scripted dialogue was never dubbed over the scene – its initial "Hello, there… you look nice…" intended to become a belligerent "I'll get you, I'll get you, you'll see, I'll show you…" as Ace struggles to switch it back off.

By now, the Doctor has moved on to rope tricks – but the Gods know he's playing for time.

■ As specified in the script, the Doctor performs to the tune of *Narcissus* – the fourth of the five *Water Scenes* (1891) composed by Ethelbert Nevin (1862-1901). Written as (and best known as) a solo piano piece, here it's played by the violinist Alfredo Campoli (1906-91) and his Salon Orchestra, in a version taken from an unidentified Decca LP.

Ace, Mags and Deadbeat pile into the hearse. The Doctor is warned he's nearing the end – and one of the Gods throws a thunderbolt, making rain.

■ The so-called 'dove pan', its deep lid concealing an additional pan to extinguish the flames below, is a familiar stage device. Less well-known techniques were taught to McCoy behind closed doors by stage and TV magician Geoffrey Durham, *aka* – pif paf poof! – 'The Great Soprendo'.

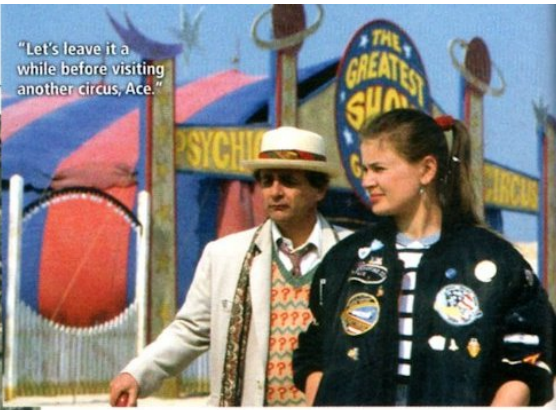
■ Alas: in the overhead shot as the Doctor raises an umbrella, script pages can be seen in McCoy's jacket pocket; so much for the magic of *Doctor Who*!

As Ace and her allies arrive in the Vestibule, the Gods demand "something bigger, something better" of the Doctor than a straitjacket escape. Finding the Ring deserted, Kingpin tells Ace that the Doctor may already be in the 'Dark Circus' – but as they head off to the well, they fail to notice Captain Cook's corpse sit up…

The Doctor reaches the climax of his act, showing the Gods a piece of metal that once ►

The Doctor finally encounters the Gods of Ragnarok.

The *Doctor Who* production team creates the setting for the Gods of Ragnarok's realm.



"Let's leave it a while before visiting another circus, Ace."

'Alas, as the Doctor raises his umbrella, script pages can be seen in Sylvester McCoy's jacket pocket!'

◄ belonged to a sword belonging to a gladiator who "fought and died in this ring to entertain you." Thrown into the air, the piece of metal transforms into a sword.

■ Quite *how* the metal transforms eludes us; another conjuring trick, perhaps? Not so, according to the novelisation: 'By the sheer force of his imagination [the Doctor] had transformed the battered scrap of metal into the gleaming sword the gladiator had once wielded...' (Clear as mud, then.)

By the well, Kingpin hesitates – and the Captain, sneaking up, seizes the medallion from him.

■ There can be only one entrance to the Stone Chamber – through the Stone Archway – else the Doctor and Mags could have used it to flee the Captain at the end of Part Two. Now, however, we see the revenant Captain's beaten Ace and friends to the wellside – but how? If the Gods have a few magic tricks of their own, they're pretty impressive – so why tolerate the Doctor's end-of-the-pier show a moment longer, especially now they can sense the medallion's presence?

While the Doctor waits...

■ "I have fed you enough..." the Doctor tells the Gods, concluding "*La commedia è finita*" – literally, 'The comedy is finished', the tragic final line of *Pagliacci* ['Clowns'] (1892), a two-act opera by Italian composer Ruggero Leoncavallo (1857-1919). The line is given by Canio, the chief clown of a Commedia dell'Arte troupe – who snaps during the course of a performance and, in a jealous rage, stabs to death first his wife Nedda (playing Columbina/Columbine), then his rival Silvio (Arlecchino/Harlequin). Around the time of the third draft storyline, Wyatt briefly considered the Ringmaster, the Box Office Lady (*ie*, Morgana) and the Chief Clown as three sides of a bizarre love triangle – with the Ringmaster (like Canio) jealous of the Chief Clown, his rival for the attentions of the Box Office Lady. So does the Doctor's line allude to a narrative path not taken...?

... Mags knocks the medallion out of the Captain's grasp. It falls into the well – and reappears in the Ancient Circus, where the Doctor uses it to deflect thrown thunderbolts back at the Gods. The Captain walks over the edge of the well; Ace and her friends flee.

Meanwhile, the arena walls begin to crumble – as do the stone Gods.

■ Jim Lancaster built a model of the Ancient Circus to be destroyed in a wide shot here – but alas, a tape mishap meant that the unrepeatable shot went accidentally unrecorded.

Discarding both the medallion and the sword, the Doctor exits first the Ancient Circus, then the Big Top – which collapses behind him. Outside, the Doctor is reunited with Ace. "It was your show all along, wasn't it?" she says.

■ Pointedly, the Doctor keeps schtum – a fact underlined in Wyatt's novelisation: 'The Doctor smiled, but said nothing. How much he had known and when he had known about it, he would never tell her.' The fact that the Doctor had been carrying the piece of metal that used to be the gladiator's sword isn't absolute proof that he suspected the Gods' presence on Segonax prior to his arrival – he might, one supposes, have picked it up without comment somewhere on the planet's surface, or inside the Circus. Elsewhere in the Target telling, however, Wyatt raises the possibility that the Doctor's suspicions about the Circus predated the beginning of the televised story. As the Doctor entertains the Gods with his juggling act inside, the author notes: 'He had been practicing his juggling in the TARDIS before the start of this adventure. Even somebody less enquiring than Ace might have wondered if he had been preparing himself for this very moment. But, unfortunately, Ace was not there to ask him.'

■ It's reasonable to wonder, therefore, whether the junk mail robot's materialisation inside the TARDIS back in Part One was really happenstance, after all: it *might* be that the TARDIS had drifted close enough to Segonax to attract the device accidentally; but it'd be equally logical to presume that the Doctor directly solicited its arrival. On the face of it, then, it's fortunate that the dialogue in which the Doctor analyses the device, fearing it might be a bomb, was removed in the edit. Or is it? Because he'd have no particular reason to suspect that a regular junk mail robot might be a bomb, unless he'd *intentionally* drawn it to the TARDIS – and, following its "unprecedented" materialisation, feared that the Gods, or their agents, might have already rumbled his interest, and booby-trapped the robot to explode?

The Doctor proposes that Mags' "wonderful act" could help restart the Circus – but refuses Kingpin's offer to join them in touring the galaxy: "I'm afraid we've got other galaxies to travel. And besides, I find circuses a little sinister."

■ The closing dialogue was a complete overhaul of the scripted version – in which Ace, not the Doctor, proposed Mags as a 'great new act' for the Circus. "I think we shall probably be getting along soon, don't you, Ace?" said the Doctor – who went on to recall the reason Morgana gave him for the Circus having "settled" on Segonax, back in Part Two: "Someone down there once said everyone has to hang up their travelling shoes and stop wandering sooner or later. Maybe I'm just the exception to the rule."

■ But is it really over? According to Wyatt, the Captain – who might only have lasted as far as the end of Part One – "kept surviving" through successive drafts: "He always succeeded in talking himself out of death. Even when he was murdered, he still came back as a zombie. In one version of the script, when the Circus finally sank into the ground, the Captain came out of the rubble reminiscing..." **DWM**

FURTHER INFO

DVD

COMPANY BBC Worldwide
YEAR 2012
CAT NO BBCDVD 3481
AVAILABILITY Out now

VIDEO

COMPANY BBC Video
YEAR 2000
CAT NO BBCV 6798
AVAILABILITY Deleted

BOOK

COMPANY WH Allen & Co Ltd/ Target Books
YEAR 1989
BOOK NO 144
AUTHOR Stephen Wyatt
AVAILABILITY Out of print

AUDIO BOOK

COMPANY AudioGO Limited
YEAR 2013
READ BY Sophie Aldred
ISBN NO 978 1471 347092
AVAILABILITY Out now

SOUNDTRACK

COMPANY Silva Screen
YEAR 1992
CAT NO FILM CD114
AVAILABILITY Deleted

The **DWM** Season Survey 2014

THE TV SERIES

No, you're not imagining things! We know we've already printed our *Season Survey* form in *last* month's issue of **DWM**, but we wanted to give you an extra reminder to fill it in, now that you've had a chance to see the latest Christmas Special. Truth be told, we also made a bit of a boo-boo last time, by forgetting to include *Tales of Trenzalore* in the book category. Oops. We've rectified that with this second version of the form.

As ever, please fill in each category as instructed, and feel free to add additional comments on a separate piece of paper, as there may not be enough space on the form itself. You don't need to fill in every category if you don't want to – just concentrate on the sections that you have an opinion on. Photocopies are acceptable, as are scans attached to an email – simply attach the scan to your email and send it to *dwm@panini.co.uk* with '**DWM** Season Survey 2014' as the subject line. Otherwise send your form to the address listed overleaf. Thank you!

FAVOURITE STORY

Please give a mark out of 10 to each of the following stories, with 10 meaning 'Amazing!' and 1 meaning 'Awful!' Please DON'T simply rank the stories in order of preference, and DON'T fill the boxes with ticks or crosses. Remember, you can give the same score to as many stories as you wish.

- ☐ **Deep Breath**
- ☐ **Into the Dalek**
- ☐ **Robot of Sherwood**
- ☐ **Listen**
- ☐ **Time Heist**
- ☐ **The Caretaker**
- ☐ **Kill the Moon**
- ☐ **Mummy on the Orient Express**
- ☐ **Flatline**
- ☐ **In the Forest of the Night**
- ☐ **Dark Water/Death in Heaven**
- ☐ **Last Christmas**

BEST WRITER

Nominate your favourite writer from this year's episodes. Choose from **Steven Moffat** (*Deep Breath, Into the Dalek, Listen, Time Heist, The Caretaker, Dark Water/Death in Heaven* and *Last Christmas*); **Phil Ford** (*Into the Dalek*); **Mark Gatiss** (*Robot of Sherwood*); **Steve Thompson** (*Time Heist*); **Gareth Roberts** (*The Caretaker*); **Peter Harness** (*Kill the Moon*); **Jamie Mathieson** (*Mummy on the Orient Express* and *Flatline*); **Frank Cottrell-Boyce** (*In the Forest of the Night*).

▶

BEST DIRECTOR

Nominate your favourite director from this year's episodes. Choose from **Ben Wheatley** (*Deep Breath* and *Into the Dalek*); **Paul Murphy** (*Robot of Sherwood* and *The Caretaker*); **Douglas Mackinnon** (*Listen, Time Heist* and *Flatline*); **Paul Wilmshurst** (*Kill the Moon, Mummy on the Orient Express* and *Last Christmas*); **Sheree Folkson** (*In the Forest of the Night*); **Rachel Talalay** (*Dark Water/Death in Heaven*).

▶

BEST MALE GUEST STAR

Nominate your favourite three guest performances by a male actor. Nominations include **Dan Starkey** (Strax/Ian), **Peter Ferdinando** (Half-Face Man), **Nicholas Briggs** (The Daleks), **Samuel Anderson** (Danny Pink), **Michael Smiley** (Morgan Blue), **Tom Riley** (Robin Hood), **Ben Miller** (The Sheriff of Nottingham), **Remi Gooding** (Rupert Pink), **Jonathan Bailey** (Psi), **Chris Addison** (Seb), **Edward Harrison** (Adrian), **Frank Skinner** (Perkins), **David Bamber** (Captain Quell), **Christopher Villiers** (Professor Moorhouse), **John Sessions** (Gus), **Joivan Wade** (Rigsy), **Christopher Fairbank** (Fenton), **Andrew Leung** (Dr Chang), **Nick Frost** (Santa Claus), **Nathan McMullen** (The Wolf) and **Michael Troughton** (Professor Albert).

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BEST FEMALE GUEST STAR

Please nominate your favourite three guest performances by a female actor. Nominations include **Neve McIntosh** (Madame Vastra), **Catrin Stewart** (Jenny), **Michelle Gomez** (Missy), **Zawe Ashton** (Journey Blue), **Keeley Hawes** (Ms Delphox), **Pippa Bennett-Warner** (Saibra), **Ellis George** (Courtney Woods), **Hermione Norris** (Lundvik), **Daisy Beaumont** (Maisie), **Abigail Eames** (Maebh), **Jemma Redgrave** (Kate Lethbridge-Stewart), **Ingrid Oliver** (Osgood), **Faye Marsay** (Shona), **Maureen Beattie** (Bellows), **Natalie Gumede** (Ashley).

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FAVOURITE VILLAIN

Nominate your three favourite villains from the 2014 episodes, in order of preference. Choose from **The Half Face-Man**, **Missy/The Master**, **'Rusty' the Dalek**, **The Sheriff of Nottingham**, **Ms Delphox/Madame Karabraxos**, **Gus**.

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FAVOURITE MONSTER

Nominate your three favourite monsters from the 2014 episodes, in order of preference. Choose from **The Clockwork People**, **The Daleks**, **The Robot Knights**, **'Something' under the bedspread**, **The Teller**, **The Skovox Blitzer**, **The Spider Germs**, **The Mummy/Foretold**, **The Boneless**, **A tiger**, **Three wolves**, **The Cybermen**, **The Kantrofarri**.

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FAVOURITE EFFECTS

What were your three favourite special effects sequences (they can be either physical or CGI) from this year's episodes?

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FAVOURITE MUSICAL SCORE

Murray Gold was the series' music composer for every episode, but which of the 12 stories featured your favourite incidental music? List your three favourite scores in order of preference.

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3

WHAT NEXT?

What would you like to see in the next series of *Doctor Who*? Make your nominations in the space below....

1
2
3

Now turn over this form, so you can answer our questions on the book and audio releases from 2014, as well as giving us your views on **Doctor Who Magazine** itself... ▶

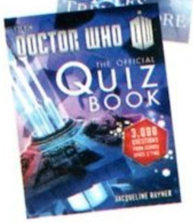
The DWM Season Survey 2014

BOOKS

Fiction From this list of *Doctor Who* fiction published in 2014, please give a mark out of 10 (1 meaning 'Terrible!', 10 meaning 'Brilliant!'), but please leave blank any you haven't read.

☐ **The Shakespeare Notebooks**
☐ **Tales of Trenzalore**
☐ **Engines of War**
☐ **The Blood Cell**
☐ **Silhouette**
☐ **The Crawling Terror**
☐ **Corpse Marker**
☐ **Illegal Alien**
☐ **Prisoner of the Daleks**
☐ **Sands of Time**
☐ **Scales of Injustice**
☐ **Shakedown**
☐ **Sting of the Zygons**
☐ **Touched by an Angel**
☐ **12 Doctors 12 Stories**

DOCTOR WHO
TALES OF TRENZALORE



eBooks

☐ **The Death Pit**
☐ **Into the Nowhere**
☐ **Keeping up with the Joneses**
☐ **Salt of the Earth**
☐ **A Handful of Stardust**
☐ **The Bog Warrior**
☐ **The Loneliness of the Long-Distance Time Traveller**
☐ **Lights Out**

Comic Collections

☐ **The Cruel Sea**
☐ **The Blood of Azrael**

Non-Fiction Tell us your favourite three non-fiction books from 2014. We've given you some suggestions below, but you may nominate any others of your choice...
The Secret Lives of Monsters, The Official Quiz Book, Wit, Wisdom and Timey-Wimey Stuff – The Quotable Doctor Who, Classic Doctor Who DVD Compendium, The Raymond P Cusick Collection, The Quest for Pedler, Whoah!, Who's There, Mary Tamm – Second Generation, Derrick Sherwin – Who's Next?, Dog's Dinners, The Annual Years, Lalla Ward – Time Capsule.

1 ______
2 ______
3 ______

AUDIOS

Audio Dramas (Big Finish)

What were your favourite *Doctor Who* audio dramas from Big Finish during 2014? Give each release a mark out of 10, but please leave blank any you haven't listened to.

☐ **The King of Sontar**
☐ **Antidote to Oblivion**
☐ **Luna Romana**
☐ **Dark Eyes 2**
☐ **The Sleeping City**
☐ **White Ghosts**
☐ **The Brood of Erys**
☐ **Starborn**
☐ **Scavenger**
☐ **The Crooked Man**
☐ **The War to End all Wars**
☐ **Moonflesh**
☐ **The Evil One**
☐ **Tomb Ship**

DOCTOR WHO
THE KING OF SONTAR

DOCTOR WHO
DARK EYES 2

☐ **Last of the Colophon**
☐ **The Elixir of Doom**
☐ **Second Chances**
☐ **Masquerade**
☐ **Destroy the Infinite**
☐ **Breaking Bubbles and other stories**
☐ **The Abandoned**
☐ **The Fifth Doctor Box Set**
☐ **Revenge of the Swarm**
☐ **Zygon Hunt**
☐ **Domain of the Voord**
☐ **Philip Hinchcliffe Presents**
☐ **The Worlds of Doctor Who**
☐ **Mask of Tragedy**
☐ **Signs and Wonders**
☐ **The Doctor's Tale**
☐ **The Widow's Assassin**
☐ **Masters of Earth**
☐ **The Bounty of Ceres**
☐ **Dark Eyes 3**
☐ **The Highest Science**
☐ **Trial of the Valeyard**
☐ **An Ordinary Life**
☐ **The Rani Elite**
☐ **Charlotte Pollard - Series 1**
☐ **The New Adventures of Bernice Summerfield**
☐ **Jago & Litefoot - Series 7**
☐ **Jago & Litefoot - Series 8**
☐ **Counter-Measures - Series 3**

DOCTOR WHO
THE FIFTH DOCTOR BOX SET

DOCTOR WHO
THE RANI ELITE
FULL CAST AUDIO DRAMA

Audio Releases (BBC Audio)

From this list of BBC Audio *Doctor Who* Talking Books released in 2014, give each a mark out of 10.

☐ **Doctor Who and the Carnival of Monsters**
☐ **The Blood Cell**
☐ **Silhouette**
☐ **Engines of War**

Other Audio Releases (Music)

☐ **50th Anniversary Collection (11-disc set)**
☐ **An Adventure in Space and Time**
☐ **The Day of the Doctor/The Time of the Doctor**
☐ **The Gallifrey Remixes**

DWM

Best Issue What were your favourite three issues of **DWM** from 2014? Choose from issues 469-481 and Special Editions 37-39.

1 ______ 2 ______ 3 ______

Best Cover Choose your favourite three **DWM** covers of the year, from issues 469-481 and Special Editions 37-39.

1 ______ 2 ______ 3 ______

Best Comic Strip Give a mark out of 10 to each of 2014's **DWM** comic strips, listed below:

☐ **The Blood of Azrael** (470-474)
☐ **The Crystal Throne** (475-476)
☐ **The Eye of Torment** (477-480)

Best Interview Nominate your five favourite interviews in **DWM** during 2014: Peter Capaldi (469), Steven Moffat (469), David Graham (471), Paul McGann (472), Jamie Payne (472), John Levene (472), Marcus Wilson (473), Clive Doig (473), Dan Starkey and Neve McIntosh (475), Terrance Dicks (475-477), Michael Pickwoad (476), Peter Capaldi (477), Tom Baker, Philip Hinchcliffe and Louise Jameson (477), Frank Skinner (478), Phil Ford (478), Samuel Anderson (479), Peter Harness (479), Derrick Sherwin (479), Michelle Gomez (480), Douglas Mackinnon (480), Nick Frost (481), Dan Starkey and Nathan McMullen (481), Michael Troughton (481), Rachel Talalay (481).

1 ______
2 ______
3 ______
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5 ______

Best Special Feature From this list of **DWM** special features published in 2014, please list your five favourites: *The Uxbridge Horror* (Shawcraft Models, 469), *The Matt Smith Tapes* (470), *Designing Doctor Who* (Mike Tucker and team, 470-472), *We are the Daleks* (471), *Anatomy of a Dalek* (471), *The Life and Times of a Dalek* (471), *The Cartmel Master Plan* (473, 475-476), *Landmark in Time* (Christopher Barry tribute, 473), *The First 50 Years* (474), *The Times of the Rani* (Kate O'Mara tribute, 475), *A Lasting Legacy* (Derek Martinus tribute, 476), *Voices-Voices-Voices!* (Peter Hawkins scrapbooks, 477), *Timey-Wimey!* (Louise Jameson's letter to herself, 477), *Like Clockwork* (the new title sequence, 478), *Spoiled Rotten* (Spoilers, 478), *When Worlds Collide* (*The Worlds of Doctor Who*, 478), *Darkest Hour* (*Dark Eyes 3*, 479), *A Good Man Goes to War* (Is the Doctor a good man? 480), *The Trials of a Time Lord* (Lynda Bellingham tribute, 480), *Regenerating the Rani* (480), *The DWM Review of 2014* (481), *Board Master* (Mike Collins' storyboards, 481).

1 ______
2 ______
3 ______
4 ______
5 ______

Best Regular Feature
Please give **DWM**'s regular features a mark out of 10 – with 10 meaning 'I love it!' and 1 meaning 'I hate it!'

☐ **Steven Moffat/Production Notes**
☐ **Gallifrey Guardian**
☐ **Public Image**
☐ **Beyond the TARDIS**
☐ **Episode Previews**
☐ **Galaxy Forum**
☐ **The Comic Strip**
☐ **The Fact of Fiction**
☐ **The DWM Review**
☐ **The Time Team**
☐ **Relative Dimensions**
☐ **Crossword**
☐ **Competitions**
☐ **Coming Soon...**
☐ **Wotcha!**

WHAT IS YOUR ALL-TIME NUMBER ONE?
DOCTOR WHO
DOCTOR WHO
HEAVEN OR HELL?

YOUR DETAILS

Name: ....
Address: ....
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....
Age: .... I've been a **DWM** reader since (year): ....

Send your completed forms to **DWM Season Survey 2014**, **Doctor Who Magazine**, Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.
The closing date for all forms to arrive is 30 April 2015.

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THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

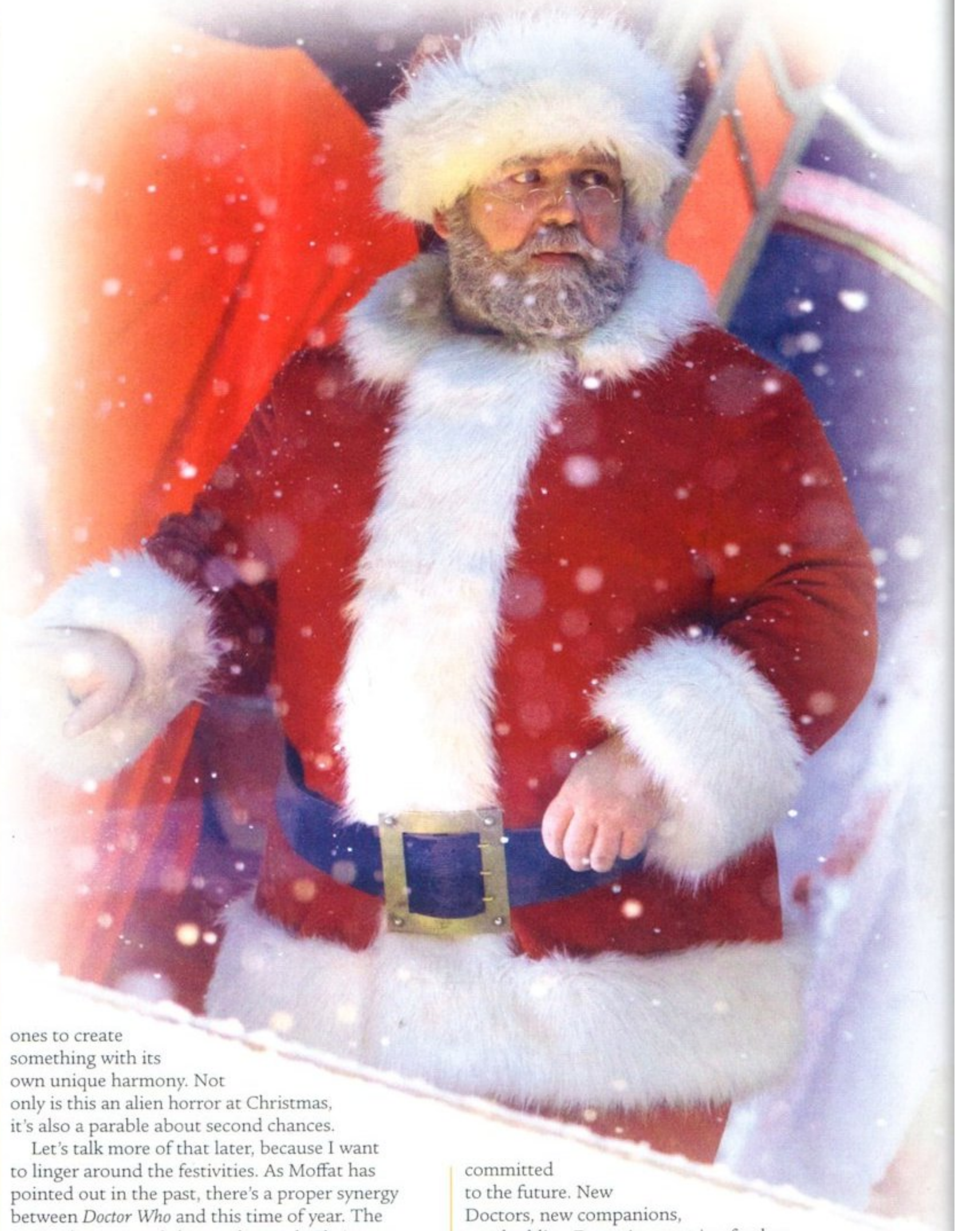
TELEVISION

Last Christmas

As the snow begins to melt on the 2014 Christmas Special, let's return to the North Pole for one last dream...

REVIEW BY **GRAHAM KIBBLE-WHITE**

TELEVISION BBC One
STARRING Peter Capaldi (the Doctor), Jenna Coleman (Clara), Nick Frost (Santa Claus), Samuel Anderson (Danny Pink), Dan Starkey (Ian), Nathan McMullen (The Wolf), Natalie Gumede (Ashley), Faye Marsey (Shona), Maureen Beattie (Bellows), Michael Troughton (Albert)
WRITTEN BY Steven Moffat
DIRECTED BY Paul Wilmshurst
FIRST BROADCAST 25 December 2014



Christmas Day 2014 was mostly about binging for Shona. Sure, her dad was popping by and she had to attend to some other unfinished business (probably of the heart, and quickly resolved by ticking off 'Forgive Dave' on the to-do list) but that aside, she was to feast upon *Alien* then *The Thing from Another World* and then *Miracle on 34th Street*. After? A *Game of Thrones* marathon, but that's another story. A long story.

Anyway, there was Shona.

My big day – and yours too, I'm sure – was spent in equally indulgent form, but with those three movies minced into a rich stuffing for *Doctor Who*'s one-hour Special, *Last Christmas*. It was an adventure of such uncommon merriment, Steven Moffat proved happy enough to delineate his filmic influences – bar the other obvious one, *Inception* – in the form of our heroine's festive itinerary, which we glimpsed near the end of the episode. I liked that. It felt as if he was waving at we viewers: 'Look what I did! Look at me!' Not in a showy-off way, but as a giddy and unabashed display of pure enthusiasm, much like the Doctor himself when he takes the reins of Santa's sleigh; my very favourite bit.

The appropriation of other stories is something that's always fuelled *Doctor Who*, but in a tale that takes us – at its deepest point – four dreams down (that's where we are when we reach Clara and Danny's fantasy day), it feels all the more fitting to lash in other narratives. The polar base, the 'face huggers', the debate about Santa's existence. Let's have it all. As ever, Moffat is working the mixing desk skilfully, adjusting and merging levels plus adding in new ones to create something with its own unique harmony. Not only is this an alien horror at Christmas, it's also a parable about second chances.

Let's talk more of that later, because I want to linger around the festivities. As Moffat has pointed out in the past, there's a proper synergy between *Doctor Who* and this time of year. The notion he expounds here – that each Christmas may be our last – is, cleverly, both melancholic and hopeful. It utilises the real magic at the heart of the programme, a show that, despite its mechanics (and the nostalgic yearnings of we fans) is almost brutally committed to the future. New Doctors, new companions, new baddies. Danny's return is a further demonstration, in that he not only counsels Clara to go forward in all her beliefs, but his cameo also works as a gentle settling of his ghost. There he goes, now firmly crossing over into the past tense.

Life is but a dream... last Christmas for the Doctor and Clara.

'More than any other story, this one nails the bond between the Doctor and Clara.'

Bringing another kind of magic is Nick Frost as Santa. That he never really seems anything other than Nick Frost is not a problem – it feels like a performance and a casting decision. As soon as he's forced to admit his identity to Clara, Frost drops the bluff ho-ho-ho-ing and reverts to his familiar geezerish guise. Father Christmas is Father Christmas, a silhouette we can fill in however we wish. As long as he's got the beard and the reindeer and the presents, then, like the Doctor himself, the specific persona is up for grabs. The actor is charming and charismatic in the role, meaning his man in red has easily enough stature to stand alongside the Time Lord.

I was also drawn to the aforementioned Shona, played by Faye Marsay. Sometimes you can find characters within *Doctor Who* who feel surprisingly real. Who aren't trying to conform to a useful archetype, they're just trying to be. She's one of those, and so I found it particularly gratifying that beyond the glimpse of her jumbled home life and her devotion to Slade's *Merry Xmas Everybody*, Moffat painted her as the second-smartest person in the room. "This is ridiculous," she says, early on. "Am I dreaming?" The Doctor twigs it. "Oh, very good," he mutters.

And then there are the Kantrofarri, who are part of that respectable pantheon of one-trick creatures who exist only to serve a plot function. Like the Boneless or the Vashta Nerada, no-one expects a return bout. But what they do here, they do rather well. "You think about a dream crab, a dream crab is coming for you," says the Doctor, invoking both their lurid colloquial name and their rather smart high concept. Visually they're best caught in glances, behind globs of ooze. Clamped over someone's face – someone normally wearing a gilet – they're less of an excitement. Although I did honestly wonder if in this form they'd been specifically designed in the image of another unwelcome Christmas interloper, the walnut.

No-one likes walnuts. They end up as bollards on the Christmas Day post-apocalyptic landscape of bird bones, toffee wrappers and flaccid biscuits. But it's boring, isn't it, when, every year, someone points out the sin that is over-consumption. I don't think Moffat's script is doing that, but it does play with ideas of feasting. Most notably, the crabs gorge upon our brains (ah, reviewing *Doctor Who* can deliver up some wonderful phrases), while at the same time Professor Albert (the brilliant Michael Troughton) is noshing his way noisily through a turkey leg. Is there learning here? I'm not sure, but there's certainly a neatness.

Hungriest of all are the Doctor and Clara whom, one can imagine, have spent the interim between *Death in Heaven* and Christmas Day aching for each other. Moffat's script and Paul Wilmhurst's commendably snappy direction throw the pair back together at a pace. "I grew out of fairy tales," says Clara with mere millimetres of foreshadowing to exploit before the TARDIS then arrives. More than any other story, this one nails their bond. I could actually believe in the friendship. I could *see* it, particularly when the Doctor flapped about in panic at the realisation a crab had fixed itself upon her. Later there was another sweet glimpse. All bashful at the thought of joining some kind of communal circle of love with the polar camp personnel, our hero accedes to just one thing: "I will hold Clara's hand."

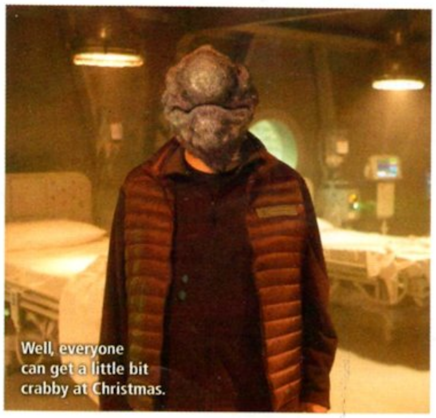
There are other instances that don't work quite so well – Clara rhapsodising about the dematerialisation sound was a little too lacquered, and her attempt to portray the Doctor as synonymous with Saint Nick ("I've always believed in Santa Claus, but he looks a little different to me") is a stretch too far no matter how pungent a rarebit dream we're in. He's certainly lightened up this Yule, but TV's current incarnation of Father Time is still far too much of a humbug to be taken for Father Christmas.

Revealing it's all a dream is an infamous storytelling cop-out. Not only does it give a writer an easy exit, it allows them to pay scant interest in reason and pile up the incident in any which way they please. Not for Moffat, though, whose work is so often characterised by its perfect structuring. Despite embedding fantasies inside one another, this is one of his most measured pieces, with no detail proving redundant. As is his way, the showrunner ruthlessly interrogates the logic of nightmares. He brings us the ingenious Helmen-Ziegler test, and writes a beautiful sequence where no-one quite manages to give out their phone number (I've been in that frustrating reverie many a time). And all of this prefaced by a clever nod from the Doctor towards the absurdities of weaving fictions inside fictions: "Do you know what the problem is in telling fantasy and reality apart? They're both ridiculous."

The final layer of dreaming is the fake-out ending in which Clara is depicted as an old lady. Presumably, a bookend to the fate of the Doctor in last year's Special, it left me with three specific thoughts. 1) Okay, so she's now in her 80s. You've got a time machine, Doctor, pop back to when she wasn't. 2) It remains the case that no prosthetics or CGI yet concocted can convincingly make someone in their 20s look elderly. Thankfully, Jenna Coleman's performance is strong enough to blast through the latex. Third thought? 3) This woman's enjoyed more farewell tours than Cher.

But once the illusion is also peeled back, it becomes clear we've reached the heart of things. A final, uplifting portrait of our time-travelling twosome, running off to adventure together again. Both now fully redeemed. All lies revealed. "I never get a second chance," says the Doctor, following his look at Christmas future. "So what happened this time?" Pan down to that tangerine. Maybe it *was* Santa. Or, perhaps, after a year in which the Doctor's tested the strength of his relationships like never before, perhaps this time he just wished really, really hard for it. **DWM**

Shona ticks the *Doctor Who* Special off her 'to watch' list.



Well, everyone can get a little bit crabby at Christmas.

The Complete Eighth Series

The Twelfth Doctor's début series comes to disc – both DVD and Blu-ray – so let's look back at his first year of adventures...

REVIEW BY **RICHARD ATKINSON**

BBC
DOCTOR WHO
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WRITTEN BY Steven Moffat, Mark Gatiss, Steve Thompson, Gareth Roberts, Peter Harness, Jamie Mathieson, Frank Cottrell-Boyce

DIRECTED BY Ben Wheatley, Paul Murphy, Douglas Mackinnon, Paul Wilmshurst, Sheree Folkson, Rachel Talalay

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Spat out on the banks of the Thames, the Twelfth Doctor is in an antagonistic mood from the very beginning. Before long, he's standing in a freezing alleyway, in his nightie, wondering why he has such an angry face. He's ready for a fight.

When the Eleventh Doctor fell out of the sky in 2010, we were invited to see *Doctor Who* as a fairy tale. There was an enchanted forest with danger lurking in the shadows. There was a wicked queen who stole your children. Old ladies turned out to be monsters. Even the Doctor, as time passed, was fashioned as Rumpelstiltskin, with his question that must never be answered.

But now the fairy tale is over. As the era of the Twelfth Doctor gets underway, we instead move into the territory of a horror movie. We find robots fashioning themselves out of human cadavers. Coal Hill School is targeted by some kind of Terminator. Massive spiders ensnare an isolated outpost. A mummy stalks its hapless victims. By the end of the series, the dead are crawling from their graves.

This year's two stand-out episodes, *Listen* and *Flatline*, drift even deeper into the realms of terror. Both feature a malign force that lurks out of view. *Listen* chronicles the Doctor's attempt to try to rationalise fear and paranoia. *Flatline* imagines a world where the walls, the floor, *any flat surface*, could suddenly suck you into oblivion. The Doctor gives the monsters behind this a ghoulish name – the Boneless... an unknowable intelligence that eviscerates its prey.

This is undoubtedly the kind of *Doctor Who* that some have been waiting for: dark and uncompromising, I think they'd call it. Perhaps, for once, the question 'is this suitable for children?' is actually worth asking. Certainly, the more horrible extremes of the series have always appealed to little boys. The BBFC has given these episodes a '12' certificate, so they're not suitable for the very young – and parents should really check their children are untroubled by such content – but anyone old enough to know *Doctor Who* is made-up will probably be okay, given the chance to talk things through. There are lots of challenging ideas in these episodes – and that's a good thing for children, surely? Although, if you have to reassure your youngster that the torment of the Nethersphere is entirely fictitious, then it might make it difficult to explain to them why you might believe in other ideas about what faces us after death.

The Doctor doesn't have time for such notions. To say that he doesn't suffer fools gladly is something of an understatement – he isn't especially tolerant of anyone. He cuts Frank Skinner (Perkins in *Mummy on the Orient Express*) some slack, but I think that's because he's heard he's a fan of *Colony in Space*. On his own terms he gets on with children rather well, like a grumpy uncle who is nevertheless a big hit. In *The Caretaker*, he's delighted by Courtney Woods' thirst for trouble and adventure. Despite his initial dismissal of Maebh from *In the Forest of the Night* he's uncharacteristically solicitous of her attention: disappointed that she's not impressed by his TARDIS, and regaling her with jokes about fizzy drinks. So perhaps the kids will be alright with this new Doctor – sceptical kids, those unfazed by this cantankerous time traveller, those that are thrilled by things that go bump in the night.

The series does, of course, have its lighter episodes, with the darkness only creeping in around the edges...

In *Robot of Sherwood*, the wicked Sheriff of Nottingham steals the show, while Robin Hood and the Doctor are busy bickering about which of them is a more implausible hero. This episode was spared its own serving of the *Grand Guignol*, when the Sheriff's decapitation was removed, for entirely understandable reasons. It is, nevertheless, a pity it isn't included on the box set as a deleted scene. Perversely, it's a joyous moment: as scripted, the head comes back to life, "You're a robot!" gasps Clara. "Half of me, my Lady. The rest is talent and pure flair!" Boos and hisses all round.

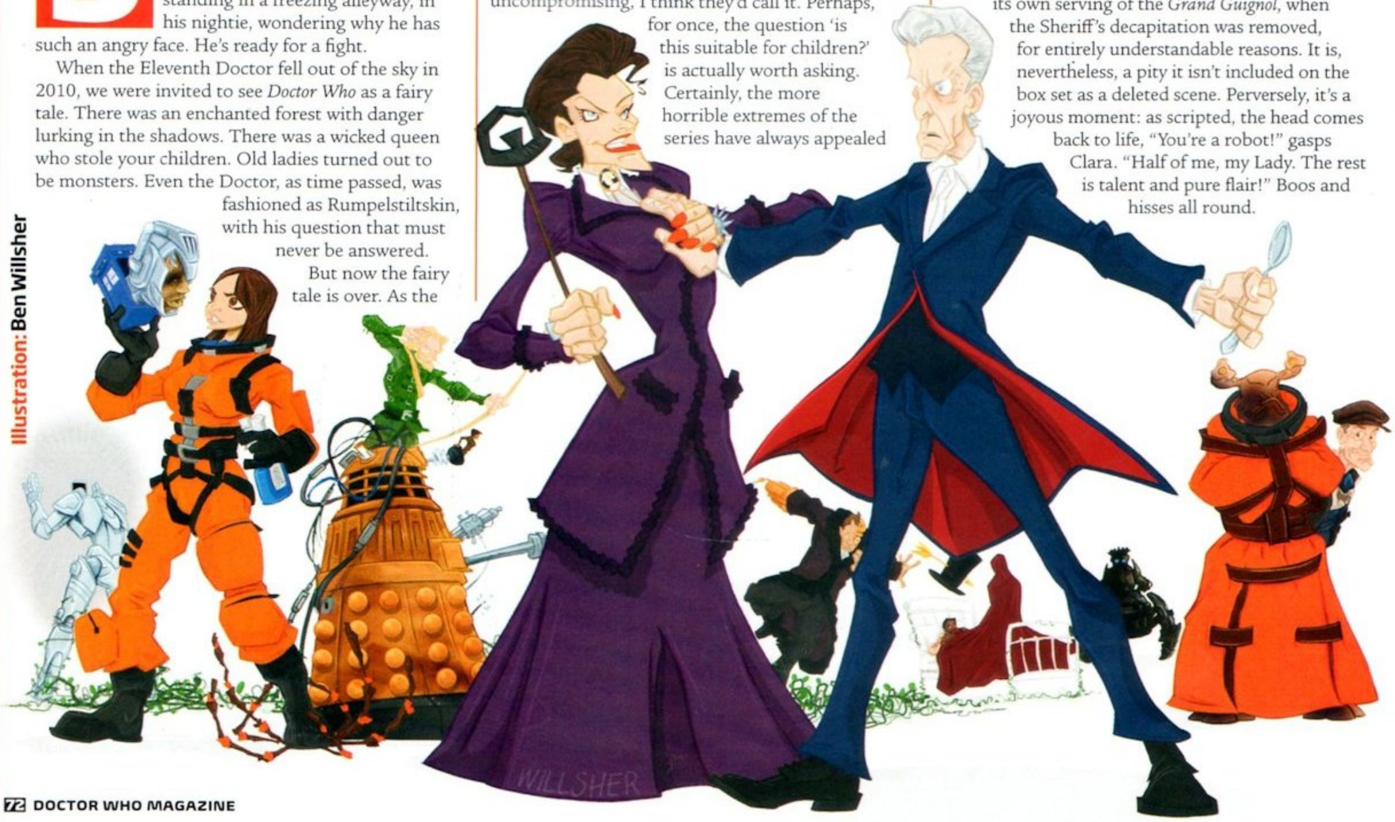


Illustration: Ben Willsher

Watch out Derby! The Sheriff of Nottingham has you in his sights!

Time Heist, similarly has great fun with its brain-meltingly complex plot. The Doctor is quite in his element: throughout this series he's driven by his curiosity and he thrives on the amnesiac antics of this sci-fi bank job. There's even time for the character to poke fun at himself, courtesy of the online reaction to the Twelfth Doctor's choice of clothes. "I was hoping for minimalism," he says, "but I think I came out with 'magician'."

And then, of course, there's Missy. Not everyone was happy with the Master's sudden change of gender, but it's interesting to note that no-one really batted an eyelid when she claimed the Doctor was her boyfriend – something that once, not so long ago, was also 'unthinkable'.

Michelle Gomez moves the character on from the unhinged excesses of John Simms' Master. She's a delightful – if psychopathic, obviously – streak of fun through what is quite a morbid season finale. All series long, she's been watching along with us from the safety of her TARDIS. (One imagines that she travelled forward in time and bagged herself a copy of this very box set.) As the series draws to a close, it cheekily congratulates itself. "I love the telly here," says Missy, stepping off a cloud into the unfolding drama below, "but did you see *that*?"

It's a fair question. This series has an extraordinary range. Back in the 60s we'd be in Ancient Rome one week, and on a world populated by giant alien insects the next. Likewise, this year we've ventured into the guts of a Dalek, hidden from our own fear under the bed, and watched (admittedly from a bit of a distance) as a creature hatched from the Moon. This season has been a blend of the frightful and the frivolous, like a lot of other good *Doctor Who*. Sure, it was a period of readjustment; stars Peter Capaldi, Jenna Coleman and new regular Samuel Anderson were given some fairly extreme material to deal with. But it's been fearless in its pursuit of new scares and fresh ideas. Dare they take things any further in this direction? Or will we find the next series, yet again, exploring uncharted territory?

Bonus Features

Amusingly, for a series that is so confident, there's a special feature on this collection called *Why Watch Series Eight?*. By the time this caption flashes up on your TV, I suspect you've probably already taken the plunge! Indeed, for practical reasons, many of these extras are looking forward to the 2014 season rather than assessing it in retrospect. Nevertheless, Peter Capaldi is on hand to graciously provide an answer to this witless question, "You should watch it," he says, "if you want to nourish your heart and your soul... *and you want to be scared...*" Here's a man relishing his new job.

> **'The fairy tale is over – and we instead move into the territory of a horror movie...'**

The challenges facing both Peter and Jenna as they kickstart a new era are a recurring theme here. Former Doctor Peter Davison is granted interviews with both actors in two documentaries, where he goes in search of the 'ultimate Doctor' and the 'ultimate companion'. Along the way, Davison talks to many other people involved with the show over the years. It's great fun: he announces his 'mission' to each of them in turn, and they give him a bit of a strange look before gamely playing along.

Both these features and *Doctor Who Extra* – a dozen 'Making Of' documentaries first broadcast on the BBC's red button service – give us a taste of the personalities behind the series. *In the Forest of the Night*, for example, may have been one of the few episodes this season to drop the ball (and irretrievably lose it in the undergrowth), but it's fun to see Samuel Anderson creeping around the woods, hiding from designer Michael Pickwoad.

And if you're not entirely persuaded by his design work in that one (where trees shroud London so brilliantly, it's impossible to believe it's actually there), Michael is also on hand, elsewhere on these discs, to take us on a tour of his beautifully crafted TARDIS. Find out how the Daleks have finally found their way on board!

"Don't apologise for being brilliant..."

If you didn't make it along to the cinema to see *Deep Breath*, you can now see the post-screening Q&A with Capaldi, Coleman and Steven Moffat. There are a couple of awkward moments where Zoë Ball slightly misjudges how cheeky she can be with the three of them who, after all, must be exhausted from trekking around the globe, doing interview after interview on the *Doctor Who* world tour.

Earth Conquest takes us behind the scenes on that breathtaking promotional extravaganza. It's the best of the extras, giving us an enlightening glimpse of the different types of fan scattered across far-flung countries, as well as including little vignettes about specific branches of fandom. Everyone will have their favourites – the genius behind *Doctor Puppet*, or Delia's Darlings maybe – but it's hard to beat the disarming verve and dedication of the massively talented artist Alice Zhang.

The commentaries are less impressive. They cover four of the 12 episodes, somehow managing to duck episodes that seem to invite the most interesting discussion, like *Flatline* or *Dark Water/Death in Heaven*. These blow-by-blow narrations may not be to everyone's taste, but they are nonetheless an opportunity to appeal to really dedicated fans who want something a little more in-depth. Sadly, not a single actor from the season is on hand (*The Complete Seventh Series* did at least include an interesting critique of *Hide* from Matt Smith), and the only writer to contribute is Phil Ford who, although he has some interesting things to say, seems ever-so-slightly hysterical – much of his discussion with *Into the Dalek*'s director Ben Wheatley being raucous laughter. The best track of the four is on *Kill the Moon*, where First Assistant Director Scott Bates and director Paul Wilmshurst discuss how they crafted a beautiful and tense episode out of a "fearlessly bonkers" script. To be fair, directors are perhaps a good choice for commentaries... Paul Murphy crops up on both *Robot of Sherwood* and *The Caretaker* (where he's joined by Kate Walshe and Peter Hawkins, who were responsible for some of the effects). At one stage the discussion drifts onto material that was cut, Murphy optimistically imagining the footage might make its way onto the set as deleted scenes.

Now, obviously, it's impossible to include everything. In years gone by, however, there was an attempt to present these collections as the definitive guide to the season. Perhaps we've been spoilt by the meticulous attention to detail on the DVD releases of the first eight Doctors. Even so, it seems unfair that if you want all of the extras here, as well as the prelude to *Deep Breath* and *Doctor Who Live* (the TV episode that announced the casting of Peter Capaldi), you have to buy the box set *and* the individual release of *Deep Breath*. Many of you will have chosen to buy Capaldi's début series on iTunes or Amazon Instant Video (which include much of the material on the DVDs and Blu-rays, but with a few frustrating exceptions). By all means take advantage of those who enjoy collecting every single *Doctor Who* release, but don't engineer it so that if we want certain bonus features, we have to buy the same episodes again and again.

It is, perhaps, a criticism that won't bother some people. It's worth acknowledging that for some, it will be the least of their problems with this particular run of episodes. Over the last couple of months **Doctor Who Magazine** has discussed the relative merits of each story as it was broadcast in great depth. Certain aspects of this series aren't to everyone's taste, but you can't fault its conviction. It's got people talking about *Doctor Who*, and it will undoubtedly linger in the darker corners of viewers' memories... **DWM**

Masters of Earth

AUDIO DRAMA Big Finish

WRITTEN BY Mark Wright and Cavan Scott

STARRING Colin Baker (the Sixth Doctor), Nicola Bryant (Peri), Tracy Wiles (Moira Brody), Brian McCardie (Alan Weir), Sean Biggerstaff (Ross Nicolson), Hugh Ross (Kyle Inskip), Damian Lynch (Curbishly), Nicholas Briggs (The Daleks)

RRP £14.99 (CD), £12.99 (download)

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
COLIN BAKER AND NICOLA BRYANT IN
MASTERS OF EARTH
BY MARK WRIGHT AND CAVAN SCOTT
FEATURING BRIAN McCARDIE HUGH ROSS SEAN BIGGERSTAFF WITH NICHOLAS BRIGGS AS THE DALEKS
BIG FINISH
FULL CAST AUDIO DRAMA

Earth in the twenty-second century is a war zone. When the TARDIS is stranded in a peat bog at world's end (or at least, the north of Scotland), the Sixth Doctor and Peri are plunged into another fateful confrontation with the Daleks and their mindless Robomen slaves. Because, regardless of the resistance provided by a pitiful little band of freedom fighters, the Daleks are undoubtedly the masters of Earth.

They're also the masters of Airth. Even so far from the centre of mining operations in Bedfordshire, the British Isles are still very much under the Dalek yoke. If anything, the Daleks' plans in Scotland are even more sinister – involving a vast farm of Varga plants that could lead to a day of reckoning for the whole human species.

Big Finish has mined the imagery of *The Dalek Invasion of Earth* before, in several Eighth Doctor audios. However, it's to the credit of writers Mark Wright and Cavan Scott that *Masters of Earth* never feels stale. Partly this is due to the setting: the lonely journey across the sea to Orkney in the company of waking ally, resistance leader Moira Brody, through Varga plantations, marine Slythers and hostile natives is clearly inspired by Barbara and Jenny's adventures in the source story. However, Wright and Scott add even more tension when Peri is infected by a Varga thorn, turning this into a genuinely desperate race against time with all the grim horror of one of those early 1960s British sci-fi horror movies.

This unfortunate accident puts the Doctor's relationship with Peri to the test. Given they've only just been reunited after years spent apart, it's not exactly the most auspicious of reunions. Anyone thinking there's not much more mileage to be had from Colin Baker and Nicola Bryant's well-established double act should reconsider: accustomed to life as a queen has bolstered Peri's spiky sarcasm with some real force, while the Doctor is starting to make

Dark Eyes 3

AUDIO DRAMA Big Finish

WRITTEN BY Matt Fitton

STARRING Paul McGann (the Eighth Doctor), Nicola Walker (Liv Chenka), Ruth Bradley (Molly O'Sullivan), Alex Macqueen (The Master), Natalie Burt (Dr Sally Armstrong), David Sibley (The Eminence), Seán Carlsen (Narvin)

RRP £40.00 (CD), £35.00 (download)

The opening scenes of this new, five-disc box set written by Matt Fitton throw us directly into the action, with a call for help, for the 'man in the magic box' to rescue desperate colonists from the Infinite Warriors of the Eminence. But the Doctor is in no position to help: the Time Lords have ripped his TARDIS out of the vortex and imprisoned him, because they need his help in sorting out another fine mess of their own creation. Having resurrected the Master and engineered a war between the Daleks and the Eminence, the Time Lords have realised they've bitten off more than they can chew.

Casual listeners beware: *Dark Eyes 3* is a continuation of the story from the previous box set, so if you're not already at least passingly familiar with Liv Chenka, Molly O'Sullivan's dark eyes, retrogenitor particles, the machinations of the Dalek Time Controller or the menace of the gaseous Eminence and its zombie slaves then I'd strongly recommend you first seek out *Dark Eyes 2*. It will add a lot of context.

If you're brave enough to jump straight in, then the opening of the first disc, *The Death of Hope*, gives a brief 'story so far' as part of a briefing by Time Lord secret agent Narvin to the Doctor. The Master is proving impossible to control, and he's absconded with Molly to set up camp on a human colony world to plot one of his grand schemes. Meanwhile the Doctor, who is locked up on an abandoned Earth space station, can only watch and seethe.

It's an interesting opening gambit: a Doctor-lite instalment that instead gives centre stage to Alex Macqueen's camply oleaginous Master. Given that we've just seen a very different Master on TV, it's fascinating to spot the basic continuity in the character: grandiose scheming fatally undermined by a pathological need for the Doctor's appreciation. And if he occasionally seems to be channelling Frankie Howerd, then that's entirely in keeping with the Master's increasingly theatrical bent. It also helps to distract attention from *The Death of Hope*'s very slight plot.

Disc Two, *The Reviled*, hurls the Doctor into the thick of it, reuniting him with the dour Liv Chenka, in a far more substantial, serious storyline. Liv has been dispatched by the Time Lords to provide medical aid in a warzone where human colonists and native insects the Ramossans are battling each other, even as the Eminence closes in and the Master advances his own plans. By focusing on the effects of conflict, Fitton is revisiting territory he previously covered in *The Seeds of War*, but *The Reviled* feels like a definitive statement, leading to Paul McGann's finest moments in the box set as he rages against injustice and human capacity for cruelty.

Fitton switches focus again for the third disc, *Masterplan*, finally giving the Doctor and the Master a chance for a proper, old-fashioned showdown. And it's a masterpiece. Taking place against the backdrop of an insane human scientist's deadly experiments to find a weapon to defeat the Eminence, it becomes a reflection on different mindsets – planning versus pragmatism – that informs the Doctor's conflict with the Master, and their respective companions' reactions to the threat of death. Playing out largely as a series of two-handers, it's probably the single best disc in any of the *Dark Eyes* collections so far.

Unfortunately, Disc Four, *Rule of the Eminence*, drops the ball. Having held off giving Molly much to do in the previous three discs, Fitton continues to sideline her, instead focusing on a vast global

The Bounty of Ceres

AUDIO DRAMA Big Finish

WRITTEN BY Ian Potter

PERFORMED BY Maureen O'Brien (Vicki), Peter Purves (Steven Taylor), Richard Hope (Moreland), Julia Hills (Qureshi), Peter Forbes (Thorn)

FEATURING The First Doctor, Vicki and Steven

RRP £14.99 (CD), £10.99 (download)

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
MAUREEN O'BRIEN AND PETER PURVES IN
THE BOUNTY OF CERES
BY IAN POTTER
FEATURING RICHARD HOPE JULIA HILLS PETER FORBES
BIG FINISH
THE EARLY ADVENTURES

Deep in the asteroid belt between Mars and Jupiter is Ceres: a desolate dwarf planet barely noticed by humankind, even in the space age. Its only occupants are the tiny crew of a mining station and their service robots. That is, until the First Doctor, Vicki and Steven arrive at a moment of crisis. Because Ceres itself appears to have turned against its human visitors, and seems intent on killing them all.

Ian Potter does a faultless job of recreating Season Two. The story opens like a David Whitaker novelisation, with the Doctor's awesome time-ship tumbling through time and space, criss-crossing the boundaries between magic and science. Given that in the early days there always had to be a reason why the Doctor and friends couldn't just up and leave whichever dangerous environment they found themselves in, Potter cleverly references the Doctor's theft of the Meddling Monk's TARDIS component, which doesn't work properly, wreaks havoc with the internal dimensions of his Ship, and ends up locking the crew out until things can recalibrate.

Once he's effectively trapped them on Ceres, Potter then has the crew explore their environment: a low-gravity, desolate rock, floating in space. Vicki's encounter with the cutesy service robots; Steven's understated heroism and the Doctor's inscrutable wizardry go on in the background while Potter fleshes out Ceres and its crew. The first episode in particular is creepy in the way Whitaker and Lambert perfected, and which, with minor variations, has been the mainstay of *Doctor Who* ever since: an isolated environment besieged by something hostile and unknown.

However, despite the excellence of the opening episode, I wasn't able to shake the feeling that *The Bounty of Ceres* would have worked better as a *Companion Chronicles* story, particularly given that it develops into the kind of tale that would really benefit from the intimacy of the old format. The constant switch between narration and full-cast scenes is more noticeable because the Doctor plays a bigger part in the plot than in the previous two *Early Adventures*, and so the absence of a main cast member becomes jarring in a way it hasn't previously been. It's the 'lesser of two evils' decisions that will become his successor's specialty. This becomes most evident in the play's final flashpoint: a scene that has all the power of one of Ace's confrontations with the Seventh Doctor, but with a sense of added maturity and equal footing. You can't imagine this older Peri cowering from one of the Sixth Doctor's tantrums.

Perhaps the only criticism I have of an impressive play is some of the incidental music: more than once I found myself pausing the story because I thought my alarm was going off. That I was annoyed by having to drag myself away from it gives a sense of the play's quality, though. This new trilogy is shaping up to be one of the strongest for some time. **MATT MICHAEL**

DOCTOR WHO
BIG FINISH
DARK EYES 3

threat that's rather too conveniently tied up. Given the investment in the characters he's generated so effectively across the rest of the box set, *Rule of the Eminence* left me oddly unfulfilled, but I'm hoping that the final *Dark Eyes* box set might provide a stronger climax. And maybe that was the point. **MATT MICHAEL**

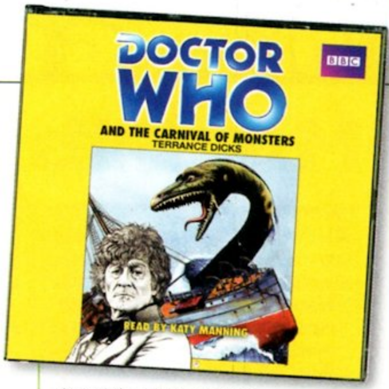
a controversial opinion, but if Richard Hurndall could do it on TV, I don't see any reason why Big Finish shouldn't re-cast the First Doctor. It would certainly have helped here.

The play sags in the middle, and the impetus of a single-disc release might have done Potter's story more justice. I thoroughly enjoyed the denouement of the story – the Doctor calls it 'dispiritingly banal', but I thought it was a supremely Whitakerian touch – however I'm not sure it was enough to sustain four episodes of plot.

There's plenty to enjoy about *The Bounty of Ceres*: Ian Potter is a good writer whose ability to evoke the Hartnell era is second to none, and it's always a pleasure to hear Maureen O'Brien and Peter Purves reunited. But perhaps this one is a case of the format working against the story. **MATT MICHAEL**

Carnival of Monsters

TALKING BOOK BBC Audio
WRITTEN BY Terrance Dicks
FEATURING The Third Doctor and Jo
READ BY Katy Manning
RRP £20.00 (CD), £12.95 (download)



After the tragic demise of AudioGO in 2013, a year later BBC Audio rises from the ashes, recommencing a programme of new *Doctor Who* audio releases. December saw the return of the much-missed unabridged readings of classic novels from the 1970s/80s range of Target Books, starting with Third Doctor adventure *Carnival of Monsters*. Written by Terrance Dicks and read here with verve by Jo Grant herself, Katy Manning, it's about as quintessential a Target novel as you can get.

Carnival was originally published in 1977, that glorious 'middle-period Dicks' where the grand master of the *Who* novelisation was at his height, bashing out titles in concise order, but capturing the essence of each script with touching embellishment. *Carnival* is no exception. Dicks adapts Robert Holmes' original TV script, which sees the Doctor and Jo trapped inside a peep-show inspired Miniscope, along with innocent humans and terrifying creatures for the entertainment of others. Combined with the quirky political satire of events on the planet Inter Minor, it's a thumpingly good book, brought to vivid life.

Katy Manning is on fine form, her excellent reading emphasising once again what a phenomenal range she has for voices – and also what a character performance Jo Grant was on screen. She lightens her natural speaking voice to turn the clock back 40 years for Jo, while adding essential gravel for her affectionate take on the Third Doctor. The gravel stays for colourful showman Vorg, but Manning's relief at having a few more female voices than usual to latch on to is palpable. Vorg's assistant Shirna is deliciously brassy, while the *SS Bernice*'s ingénue Claire Daly is endearingly breathless and innocent. With the bluff Major Daly and stacatto alien civil servants Plectrac and Kalik, Manning gives every character texture, along with a reading full of pace and energetic excitement.

Simon Power's sound design and music complements the story and reading nicely, opening with a rousing fanfare as the TARDIS arrives in the hold of the *SS Bernice*, complete with clucking chickens. Attacking sea monsters and roaring Drashigs (the tale's famous signature monster) have a real bite to them, while the interior walkways of the Scope are imbued with a wonderful echo and technologically throbbing hum.

At three discs, this is a quick listen, but it's a cracker, marking the return of this range with a veritable carnival. **MARK WRIGHT**

The Rani Elite

AUDIO DRAMA Big Finish
WRITTEN BY Justin Richards
STARRING Colin Baker (the Sixth Doctor), Nicola Bryant (Peri), Siobhan Redmond (The Rani), Andrew Bone (Vice Chancellor), Becky Wright (Lizzo), Mike Noble (Miklev), Charlie Morton (Reeve)
RRP £14.99 (CD), £12.99 (download)

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
COLIN BAKER AND NICOLA BRYANT IN
THE RANI ELITE
BY JUSTIN RICHARDS
FEATURING SIOBHAN REDMOND AS THE RANI
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

The Rani! For a certain subset of fans, these are words we've waited so long to hear. After so many false starts and unfulfilled promises, so many nights spent wondering whether every female villain from Miss Foster to Madame Kovarian might, at last, be the Queen of Miasimia Goria, writer Justin Richards has finally answered our prayers.

That amoral Time Lady is back to her old tricks at CAGE – the College of Advanced Galactic Education – posing as a professor to prey on its hapless students. But the Rani needs the help of another renegade Time Lord to help her to complete her plans, and once again she lures the Doctor into one of her traps. Except it's the wrong Doctor.

Siobhan Redmond plays the Rani with a carefully underplayed menace that's at odds with the late, great Kate O'Mara as the original Rani, but which is a serendipitous choice given that Michelle Gomez's Master has muscled in on the Rani's traditional territory. Only as her plans begin to inevitably unravel do we glimpse the diva-ish heart of the character.

Justin Richards' script runs with the sheer joy of reintroducing the Rani, liberally dosing the play with references both to her TV adventures – lizard people and brain surgery – and even arcane nods to 1990s novels and the Rani's 'real' name. The plot's straightforward but almost irrelevant, just a frame on which to hang Colin Baker and Redmond's sparring, spiced up with some verbal virtuosity worthy of Rani creators Pip and Jane Baker.

The outcome is probably the most uncomplicated fun I've had from any Big Finish audio drama in years, and I laughed out loud several times.

Various moments seem to be lifted straight from a sparky 1930s screwball comedy, with an especially delightful scene between an almost too avuncular Baker and Nicola Bryant, locked in an office, disagreeing over whose clothes need to come off to help them escape. There's a real sense that this is how the Sixth Doctor and Peri were supposed to work on TV, with Richards embracing the barbed repartee between the pair, rather than backing away from it.

Richards doesn't entirely ignore the 'arc' of this Sixth Doctor trilogy, using the Rani's interest in brain transfers to cycle back to the *The Widow's Assassin* and explore the lingering effects on Peri. However, none of this threatens to overshadow the play's lightness of tone and brisk execution. Despite some very stiff competition, *The Rani Elite* is my favourite Big Finish play of 2014. **MATT MICHAEL**

'*The Rani Elite* is probably the most uncomplicated fun I've had from any Big Finish audio drama in years.'

COMING SOON...

Mistfall

AUDIO DRAMA Big Finish
WRITTEN BY Andrew Smith
STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Sarah Sutton (Nyssa), Mark Strickson (Turlough), Jemma Redgrave (Decider Lana Merrion), Nigel Carrington (Pik Solus), Emily Woodward (Fem/Citizen Arana), Paul Panting (Drell/Marshleader), Matthew Carter (Yan Fara)
RRP £14.99 (CD), £12.99 (download)
RELEASED 31 JANUARY

It's almost five years since Big Finish united the Fifth Doctor, Tegan, and Turlough with an older Nyssa, and sent the quartet off for new adventures.

"It's been wonderful to be able to expand that relationship," smiles Sarah Sutton, who plays Nyssa, "and for us all to have had the chance to cover more stories as a team together."

"We're more confident, and we're more established," adds Janet Fielding, who plays Tegan. "The two of us, Mark [Strickson, who plays Turlough] and I, are not actors any more – he's a programme maker, and I run a charity – so that kind of alters things, because there's less at stake."

Is it easy to find Tegan's character after all these years?

"Yeah," she laughs. "I don't know why I'd say that, because she's a long way from my own very easy-going temperament!"

All of the cast are clearly protective of their characters.

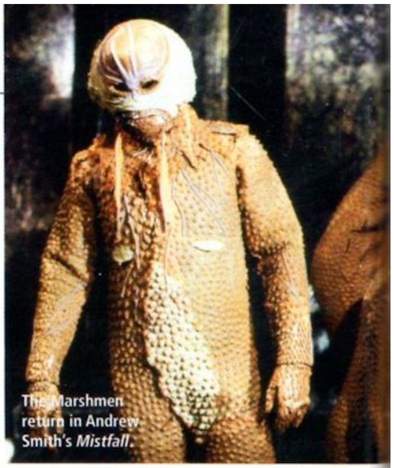
"You have to be careful," Janet asserts. "Tegan is stroppy, but she's never cruel, and sometimes writers tip over into cruel, and I won't do that. She's *never* cruel. She's stroppy and she's difficult at times, but she's not cruel. It's interesting; Andrew Smith, who's written this script, gets that completely. She's often very kind, even if she's not easy-going."

"It's extraordinary, if you think about it, that it's never happened before," grins Mark Strickson. "My tie is *actually used*! I have to take my tie off, and use it as a... well, I can't say. But also, I go swimming again! I get to do all the things I used to do!"

More significantly, *Mistfall* takes the TARDIS back to E-Space – the small, green-tinted universe introduced during the Fourth Doctor's era on screen – where, as before, it will remain for three stories. Andrew also wrote 1980's *Full Circle*, the first serial of the original 'E-Space Trilogy'. *Mistfall* shares some returning elements.

"There's quite a bit returning," Andrew nods. "The Marshmen, the spiders... we have Deciders, and we have Outlers... What's new? We've got a new race called the Haragi, who come from the planet that the people from the Starliner had settled on. It's a few centuries down the road from *Full Circle*, and the society has developed.

"The first thing I wanted to avoid was just retreading the original. The Marshmen coming out of the marsh isn't a cliffhanger in this; it's a moment, but there are different dramatic beats around when that happens, and some other developments before that. One of the things that I decided early on was to take away the safety of the base. In *Full Circle*, the Starliner is this safe haven for them, but this is quite different.


The Marshmen return in Andrew Smith's *Mistfall*.

"It was great to do. Oddly enough, I had to Google certain things – I couldn't remember how often it was that the Mistfall cycles came around. I put some clips of it on my iPad, of the Marshmen moving and the noises they made, and went through and made notes about various things

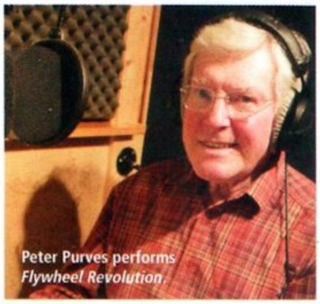
Flywheel Revolution

AUDIO READING Big Finish
WRITTEN BY Dale Smith
FEATURING The First Doctor
PERFORMED BY Peter Purves
RRP £2.99 (download)
RELEASED 31 JANUARY

Seventeen years after its first appearance on a long-running series of *Doctor Who* short story anthologies, the *Short Trips* banner is being revived.

This time, *Short Trips* is a monthly series of downloadable audiobooks featuring the first eight Doctors, read by actors from the TV series.

"It's like chartering a fleet of TARDISes!" smiles producer Michael Stevens. "The objective is to take listeners on new journeys in time and space, in the company of old friends. Yet their nature as short stories doesn't always mean the adventures are small. These *Short Trips* tell epic tales, which take place over days, weeks, or months.


Peter Purves performs *Flywheel Revolution*.

"But as well as being epic, these stories can also be quite intimate. The first one, *Flywheel Revolution* by Dale Smith, is told from a single character's point of view, and takes place within the confines of a very small area. These are perhaps your definitive 'short stories', and it would be difficult to imagine them sustaining four full-cast episodes on TV or, indeed, on audio. Yet in crystallising a moment, or an idea, or a fleeting event, they tell in themselves a fully rounded tale. In many ways you can't beat the single voice reading – it's just you and the reader for the whole journey, exploring the realms of imagination."

"It's different from a lot of what we do at Big Finish," admits director Lisa Bowerman, "but you still have to treat it as a dramatic piece. This is still going to have sound effects, it's still going to have music, so it's not a dry reading with no effects at all. It isn't, effectively, a talking book – it's still going to have those colourings. Though what I don't want to do is over-embellish it – the music will segue between scenes rather than colouring what you think."

The new range launches the aforementioned First Doctor story *Flywheel Revolution*, which is read by Peter Purves, who played the First Doctor's companion Steven Taylor.

"The great strength of audio short stories is that they're very intimate," writer Dale Smith concurs. "You can tell a story directly to the listener – and if you get one of the characters to tell it themselves, so much the better. A kiss in the dark from a stranger. You can do things that you'd never get away with in longer *Who* – jump in, make your point and then get out before anyone overstays their welcome. They've got their own pace and language."

The adventure is told from the point of view of Frankie, a clockwork robot.

"His GPS is broken, so the robots who run his planet have decided he's no use to them and consigned him to the Scrapheap," Dale reveals. "But he's still got that adventurous spirit and wants to explore. Even if he never knows where he is.

"I wanted to show how the Doctor looked to the inhabitants of the Scrapheap, and how his actions might be interpreted. I also knew right from the start that the story wouldn't be narrated by anyone from the first series, so I didn't want to tell it from the companion's point of view. I think audio

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

JANUARY

THURSDAY 15

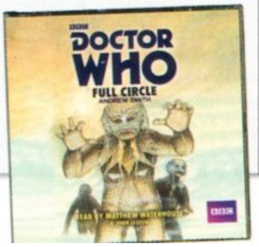
CD - TALKING BOOK

- ***The Crawling Terror*** by Mike Tucker [Twelfth Doctor and Clara. Read by Neve McIntosh] BBC Audio £25.00
- ***Full Circle*** by Andrew Smith [Fourth Doctor, Romana, K9 and Adric. Read by Matthew Waterhouse] BBC Audio £20.00

FRIDAY 30

CD - AUDIO DRAMA

- ***The Romance of Crime*** by Gareth Roberts [Fourth Doctor, Romana and K9] Big Finish £14.99



- ***The English Way of Death*** by Gareth Roberts [Fourth Doctor, Romana and K9] Big Finish £14.99
- ***The Exxilons*** by Nicholas Briggs [Fourth Doctor, Leela and K9] Big Finish £10.99
- ***Mistfall*** by Andrew Smith [Fifth Doctor, Tegan, Nyssa and Turlough] Big Finish £14.99 See above

AUDIO READING

- ***Short Trips: Flywheel Revolution*** by Dale Smith [First Doctor. Read by Peter Purves] Big Finish £2.99 See above

FEBRUARY

THURSDAY 5

MAGAZINE

- **DWM 483** Panini £4.99

THURSDAY 19

CD - TALKING BOOK

- ***Remembrance of the Daleks*** by Ben Aaronovitch

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

I hadn't remembered but I thought would be of value in writing this one. It would be a bit embarrassing if I'd contradicted myself – it's bad enough if you do it with someone else's story!

"It was really good to play around with the setting, 34 years on," Andrew says. "It feels different – I've done nine or ten of these now, and this one does have a separate, nice vibe about it..."

DAN TOSTEVIN

BUY IT BECAUSE: It's the start of a trilogy that will change everything for this TARDIS team...

WHAT'S IT ABOUT?

Drawn off-course, the TARDIS passes through a CVE into E-Space, and the Doctor, Nyssa, Tegan and Turlough are forced to venture into the wilds of the planet Alzarius. But they're not the only unwanted visitors to this strange world. A Starliner has landed, captained by Decider Merrion – but why would Merrion risk rousing the Planet that Slept, and the monsters in its marshes...?

---

can be really effective when it's one character telling you their story, and it's a style I haven't done much with.

"Frankie makes the story: it's his voice and his view of the world that drives it. It actually made it a lot easier to write: I wasn't quite sure at the start what the story was, but once I had Frankie, he told it to me..."

DAN TOSTEVIN

BUY IT BECAUSE: It shows us the Doctor from a unique new perspective.

WHAT'S IT ABOUT?

On a planet in the far future, Frankie and his fellow robots have been consigned to the Scrapheap, doomed to explore no further than the limits of the artificial Wall. Life goes on, day after day – until a monster appears in their midst. It lives alone in a small hut on the edge of Scrapyard, and scours at night for the remains of dead robots. Frankie sets out to confront the monster in its lair. Its name? The Doctor!

Gallifrey: Intervention Earth

AUDIO DRAMA Big Finish
WRITTEN BY Scott Handcock and David Llewellyn
STARRING Juliet Landau (Romana), Sophie Aldred (Ace), Seán Carlsen (Narvin), Stephen Thorne (Omega), Scott Arthur (Lukas), Gyles Brandreth (Rexx), Daniel Brocklebank (Tauras), Laura Doddington (Vale Endrogan), Rachel Atkins (Sol), Toby Longworth (Min), Andrew Pepper (Merkis)
RRP £14.99 (CD), £12.99 (download)

RELEASED 31 JANUARY

Last seen in 2013, the *Gallifrey* spin-off is back. Before regular cast members Lalla Ward and Louise Jameson return for further adventures, a very different cast unites for one-off Special *Intervention Earth*.

"If *Doctor Who* has changed so much over the years, and yet kept the same title, why can't *Gallifrey*?" observes its director and co-writer, Scott Handcock. "We've still got Romana there, but it's a different incarnation of Romana, so that changes some of the dynamics quite a bit. Ace is now added into the mix – again, that's a familiar face, but it's a very different take on her. After years of speculating about her future at the Time Lord Academy, it was time to see that in operation! Narvin is the one truly familiar element. His character is much the same as it's always been, but now he's reacting to a very different world, under a very different leader, and his mission's quite different as well. It's a brand new family, who operate in sometimes surprising ways."

Juliet Landau stars as Romana.

For this adventure, Romana is played by *Buffy the Vampire Slayer's* Juliet Landau, who previously played the character in two *Gallifrey* episodes, and the *Doctor Who* audio *Luna Romana*.

"We see her in power and in charge," Juliet reveals. "She is in 'take action' mode. Also, we get to experience her relationships more. There is so much history. The thing that is interesting with a number of characters in this story is that loyalties are explored and challenged. In *Luna Romana*, the character was reflecting on a past time. In *Gallifrey VI*, she was getting acquainted with everyone. Now she has one term left in office. She wants to leave her post with Gallifrey being stable and harmonious. She gives her all to attempt to save the day. We see her as both a stateswoman and as an adventurer.

"It's very exciting that Big Finish has matured Romana from the TV series, making her such a strong political leader, who will do whatever it takes to protect Gallifrey and the universe. In *Intervention Earth* she has been serving for a long time. She is more alone than in prior stories and has to figure out whom to trust."

What are the defining characteristics of Juliet's Romana?

"In a way she is very human," she suggests. "Well, as human as anyone with two hearts can be! She is steely in her strength and resolve, but can be gentle, caring, and emotional too. There is a moment where she decides to handle things personally and is willing to go at it alone. I think that sums her up beautifully."

As a side-step, albeit one that sows seeds for the future, *Intervention Earth* – which Scott has described as "Time Lords meets *24*" – needed a very special villain.

"Because it's a standalone release," says Scott, "it has to feel special. One way of making it an event was to bring in an element from Gallifrey's past. It struck me that Omega was a crucial figure in Time Lord society, so it's quite nice to revisit that character and see what he's up to now. Stephen Thorne is just such a brilliant actor, and after 42 years since originating Omega, it felt like we probably ought to give him the opportunity to run at it again!"

"It's a wonderful, thrill ride of a story," concludes Juliet. "I couldn't put it down when I read it. 'Time Lords meets *24*' is a perfect description..."

DAN TOSTEVIN

BUY IT BECAUSE: It features Romana and Ace... and the return of Omega!

WHAT'S IT ABOUT?

Romana is approaching her final term of office, and hopes to leave her world in a state of peace and harmony. Narvin is concerned about the implementation of a controversial Precog programme, one that seeks to predict the Time Lords' future. Ace is an operative for the Celestial Intervention Agency, having learned the art of interference from one of the best...

Meanwhile, across the stars, an ancient force is stirring: one of the Time Lords' greatest heroes is returning to their universe. But he may also prove to be the Time Lords' greatest risk. When the history of Earth is threatened, and an ancient conspiracy reaches the heart of Time Lord government, can even Romana's closest allies truly be trusted?

[Seventh Doctor and Ace. Read by Nicholas Briggs] BBC Audio £20.00

- ***Tales of Trenzalore*** by various. [Eleventh Doctor, read by David Troughton] BBC Audio £TBA

FRIDAY 27

CD - AUDIO DRAMA

- ***Gallifrey: Intervention Earth*** by Scott Handcock & David Llewellyn [Romana, Ace, Omega] Big Finish £14.99 See above
- ***Equilibrium*** by Matt Fitton [Fifth Doctor, Tegan, Nyssa Turlough] Big Finish £14.99
- ***The Darkness of Glass*** by Justin Richards [Fourth Doctor and Leela] Big Finish £10.99

DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LOUISE JAMESON IN
THE DARKNESS OF GLASS
BY JUSTIN RICHARDS
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

CD - AUDIO READING

- ***Short Trips: Little Doctors*** by Philip Lawrence [Second Doctor, Jamie, Zoe. Read by Frazer Hines]

MARCH

THURSDAY 5

MAGAZINE

- DWM 484 Panini £4.99

THURSDAY 19

CD - TALKING BOOK

- ***The Deadly Assassin*** by Terrance Dicks [Fourth Doctor. Read by Geoffrey Beevers] BBC Audio £20.00
- ***Corpse Marker*** by Chris Boucher [Fourth Doctor and Leela] BBC Audio £25.00

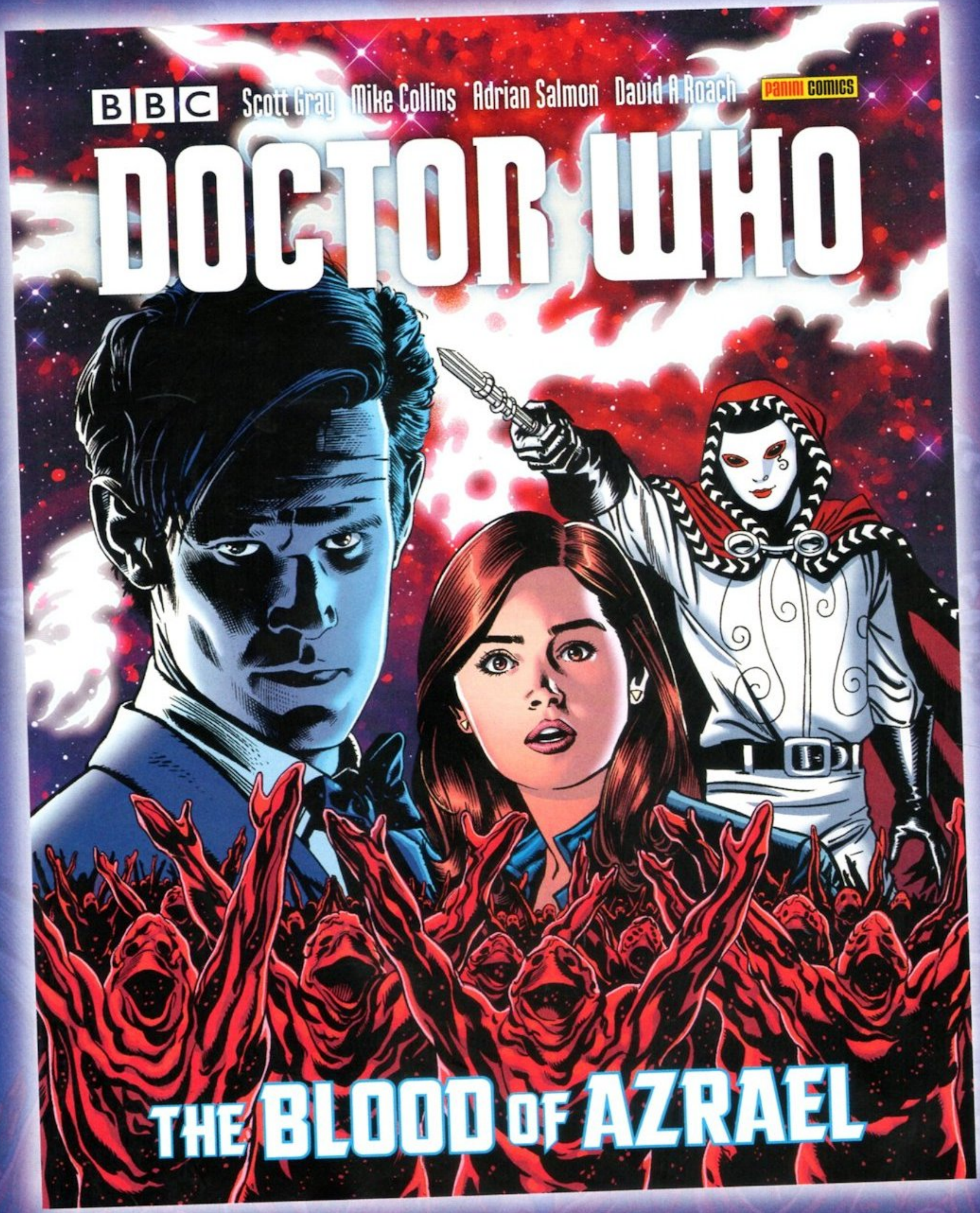
TUESDAY 31

CD - AUDIO DRAMA

- ***Requiem for the Rocket Men*** by John Dorney [Fourth Doctor, Leela, K9) Big Finish £10.99

WHERE TO BUY BIG FINISH RELEASES

Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.


BBC
Scott Gray
Mike Collins
Adrian Salmon
David A Roach
Panini Comics
DOCTOR WHO
THE BLOOD OF AZRAEL

The final Comics Collection of the Eleventh Doctor from the pages of Doctor Who Magazine!

OUT NOW!

The Watcher's Fiendishly Festive... Christmas Quiz ANSWERS!

So, how did you do last issue? All is revealed...

CONNECTIONS

1 They're all called Perkins (*The Highlanders*; *Fury from the Deep*; *The Invasion*; *The Curse of Fenric*; *Mummy on the Orient Express*).

2 They are the only alien worlds shot on location outside the UK (*Planet of Fire*; *The Two Doctors*; *Planet of the Dead*; *Asylum of the Daleks*; *Kill the Moon*).

3 Okay, this is obscure, so an extra mince pie if you got it. They're the only characters who, on the original Target novelisation covers, are portrayed by photographs rather than artwork: the Fifth Doctor on several books; the Black Guardian on the cover of *Terminus*; Monarch on *Four to Doomsday*; Sanders on *Kinda*; Hedin on *Arc of Infinity*.

4 Both have seven keys (1974's stage play was *Seven Keys to Doomsday*; and *Dark Water* reveals that the Doctor keeps seven keys to the TARDIS).

5 Snooker balls in potting order: Yellow Kangs (*Paradise Towers*); Major Green (*The War Machines*); Peri Brown; Lieutenant Blue (*Into the Dalek*); Danny Pink; Dr Black (*Vincent and the Doctor*).

FAMOUS LAST WORDS

6 PC Forrest (*Flatline*).

7 Captain Quell (*Mummy on the Orient Express*).

8 Osgood (*Death in Heaven*).

9 Ross (*Into the Dalek*).

10 Dr Chang (*Dark Water*).

POP GOES WHO

11 Queen's *Don't Stop Me Now* (performed by Foxes in *Mummy on the Orient Express*).

12 David Bowie's *Space Oddity* ("This is Ground Control" in *Kill the Moon*).

13 Toni Basil's *Mickey* (furnished with new lyrics by Missy in *Death in Heaven*).

14 Pink Floyd's *Another Brick in the Wall* (whistled by the Doctor in *The Caretaker*).

15 The opening words of *Kill the Moon* are "Hello Earth", which is the title (and indeed the opening line) of a classic Kate Bush song included in this year's concert repertoire!

DÉJÀ VU

16 Janet Henfrey (Mrs Pitt in *Mummy on the Orient Express*, and Miss Hardaker in *The Curse of Fenric*).

17 Tony Osoba (Duke in *Kill the Moon*, and previously Kracauer in *Dragonfire* – not to mention Lan in *Destiny of the Daleks*).

18 Trevor Cooper (Friar Tuck in *Robot of Sherwood*, and previously Takis in *Revelation of the Daleks*).

19 Abslom Daak (a stalwart of **DWM** comic strips since 1980, he was glimpsed among the arch-criminals uploaded by Psi in *Time Heist*).

20 Brian Miller (whose roles as Barney in *Deep Breath* and Dugdale in *Snakedance* are named only in the closing credits).

DÉJÀ ENTENDU

21 *Death to the Daleks* (spoken by 'Rusty' in *Into the Dalek*).

22 "Oh, my giddy aunt," an exclamation associated with the Second Doctor, was revived by Missy in *Death in Heaven*.

23 A trip to Brighton (in *Time Heist*, *Horror of Fang Rock* and *The Leisure Hive*).

24 Materialising inside a Miniscope (it happened in *Carnival of Monsters*, but didn't happen in *Robot of Sherwood*).

25 In *Listen*, the Twelfth Doctor repeats the first utterance of the Fourth: "Sontarans perverting the course of human history."

26 *In the Forest of the Night* (the second line of Blake's poem *The Tiger* is read aloud by Tommy in *Planet of the Spiders*. Yeah, okay, in the poem it's 'forests', but what's an 's' between friends?).

27 In the script of *Asylum of the Daleks*, 'Rusty' is the nickname given to the Dalek sent into explosive reverse by the Doctor.

28 "One, two, three, into the TARDIS!" (*Kill the Moon* and *Logopolis*.)

29 "Fear makes companions of us all." (*Listen* and *100,000 BC* – although, to be strict, in the earlier story it's "all of us" rather than "us all".)

30 (a) A yo-yo and (b) a Bennett Oscillator (*Kill the Moon* and *The Ark in Space*).

DYNAMITE WITH A LASER BEAM

31 Queen Thalira (*The Monster of Peladon*).

32 The Queen of Hearts (*The Celestial Toymaker*).

33 Queen Katryca (*The Trial of a Time Lord*).

34 Marie Antoinette (*Pyramids of Mars* and *Deep Breath*).

35 Liz Ten (*The Beast Below*).

36 Queen Xanxia (*The Pirate Planet*).

37 Queen Galleia (*The Time Monster*).

38 The Wirrn Queen (*The Ark in Space*).

39 Queen Nefertiti (*Dinosaurs on a Spaceship*).

40 Queen Victoria (*Tooth and Claw*, *Ghost Light*, and *The Talons of Weng-Chiang*).

DANNY'S ANAGRAMS

41 *Mawdryn Undead*.

42 *The Stolen Earth/Journey's End*.

43 *Human Nature/The Family of Blood*.

44 *Journey to the Centre of the TARDIS*.

45 *Silence in the Library/Forest of the Dead*.

QUOTES OF THE YEAR

46 Michelle Gomez ponders her casting range (**DWM** 480).

47 It's all in a day's shooting for Samuel Anderson (**DWM** 479).

48 Tom Baker is a lovely, *lovely* man (**DWM** 474).

49 The characteristically self-effacing John Levene modestly reveals that he was Jon Pertwee's most trusted colleague (**DWM** 472).

50 Fifty years on, Clive Doig is none the wiser (**DWM** 473).

51 David Graham recalls *The Gunfighters* with sharp-shootin' accuracy (**DWM** 471).

52 Ben Aaronovitch reflects that writing for *Doctor Who* in the late 1980s was not necessarily a career-enhancing move (**DWM** 475).

53 Derrick Sherwin nails exactly what's wrong with *Doctor Who*'s format: that stupid thing of wandering around the universe (**DWM** 479).

54 *Kill the Moon*'s author Peter Harness starts as he means to go on (**DWM** 478).

55 Robin Hood actor Tom Riley recalls a behind-the-sofa moment from his childhood... (**DWM** 477)

56 ... and Neve McIntosh does likewise! (**DWM** 475)

57 True words from out-and-proud *Doctor Who* fan Frank Skinner (**DWM** 478).

58 The painfully modest John Levene bashfully recalls the time when Roger Delgado correctly identified him as one of life's moral exemplars (**DWM** 472).

59 Terrance Dicks fondly remembers those happy times working on *State of Decay* (**DWM** 476).

60 Paul McGann goes a bit Greta Garbo on us (**DWM** 472).

61 The much-missed Lynda Bellingham relishes her role as referee between sparring manifestations of the Doctor in *The Trial of a Time Lord* (**DWM** 480).

62 Sylvester McCoy pays his own inimitable tribute to another sadly departed icon of *Doctor Who*, the mighty Kate O'Mara (**DWM** 475).

63 Martin Gill of model-makers Shawcraft recalls the delightful experience of creating the Macra back in 1967 (**DWM** 469).

64 All told, Dan Starkey has a pretty cool birth sign (**DWM** 475).

65 Veteran visual effects designer Colin Mapson has fond memories of the Sontaran-eating plant in *The Invasion of Time* (**DWM** 472).

66 *The Happiness Patrol*'s author Graeme Curry is happy you're glad (**DWM** 475).

67 *Survival*'s author Rona Munro has a clear grasp of her priorities (**DWM** 476).

68 The famously modest John Levene humbly lets slip that his acting was once showered with praise by Anthony Hopkins (**DWM** 472).

69 Steven Moffat is never afraid to shy away from the big questions (**DWM** 469).

70 And to end our quiz of the year, who else but the man himself? Ladies and gentlemen, the wonderful Mr Peter Capaldi (**DWM** 477). **DWM**

WELL! THAT WAS SURPRISING...

PRIZES TO BE WON!

Enter this month's competitions for the chance to win *Doctor Who* CDs, Blu-rays and DVDs!

WIN! THE ENGLISH WAY OF DEATH CD!

Big Finish is adapting more of Gareth Roberts' critically acclaimed *Doctor Who* novels in 2015 as full-cast audios, this time his books featuring the Fourth Doctor, Romana and K9 – including *The English Way of Death*.

The Doctor, Romana and K9 land in 1930s London to return some overdue library books. Planning to take a rest after their latest adventures, Romana detects a distress signal from the future, and the Doctor is attacked by a suffocating green mist...

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LALLA WARD IN
THE ENGLISH WAY OF DEATH
BY GARETH ROBERTS
ADAPTED BY JOHN DORNEY
FEATURING JOHN LEESON AS K9
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

The English Way of Death by Gareth Roberts is adapted for audio by John Dorney, and stars Tom Baker as the Doctor and Lalla Ward as Romana. It's available in January from Big Finish at *www.bigfinish.com* priced £14.99 for a double CD, and £12.99 download. We have **FIVE** copies to give away to readers who can answer the following question:

Gareth Roberts adapted which unfinished Douglas Adams *Doctor Who* TV story as a novel?

- A *Shada*
- B *Dr Who and the Krikkitmen*
- C *The Salmon of Doubt*

Phone* **09011 542 221** to enter, or post your entry to the address below, starting with these triumphant words: "BEAT YOU, COCK!"

WIN! THE EXXILONS CD!

The Doctor and Leela face an ancient power in *The Exxilons*, the first release in Big Finish's latest series of new adventures for the Fourth Doctor.

Planet E9874 supports a developing civilisation known as the Tarl, whom the advanced Locoyuns are helping to develop rudimentary technology. What could be more innocent than that? When the Doctor, Leela and K9 arrive, however, they find the delicate balance between the two cultures reaching a crisis point. The Doctor must use all his guile while Leela and K9 discover an ancient power of unimaginable strength...

The Exxilons is written by Nicholas Briggs, and stars Tom Baker as the Doctor, Louise Jameson as Leela and John Leeson as K9. It's out this month from *www.bigfinish.com* priced £10.99 on CD or £8.99 as a digital download. Thanks to Big Finish we have **FIVE** CDs to give away – just answer this question to be in with a chance of winning one:

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LOUISE JAMESON IN
THE EXXILONS
BY NICHOLAS BRIGGS
JACQUELINE KING
HUGH ROSS
WITH JOHN LEESON AS K9
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

In which 1974 Third Doctor story did the Exxilons first appear?

- A *Planet of the Daleks*
- B *Death to the Daleks*
- C *New Year Party of the Daleks*

Phone* **09011 542 222** (51p per call) and leave your details to enter, or post your entry to the address below, starting with: "ONE OF THE 700 WONDERS OF THE UNIVERSE."

WIN! THE CRAWLING TERROR TALKING BOOK!

The Twelfth Doctor and Clara face a creeping ancient horror in an English village in the unabridged audiobook of the 2014 *Doctor Who* novel, *The Crawling Terror* by Mike Tucker.

Gabby Nichols is putting her son to bed when she hears her daughter cry out. "Mummy there's a daddy longlegs in my room!" Then the screaming starts... It isn't the dead man cocooned inside a web mass that worries the Doctor. It isn't the swarming, mutated insects that make him nervous... But unless he can decode the symbols engraved on an ancient stone circle, no-one is safe.

Doctor Who: The Crawling Terror is read by Neve McIntosh, (Madame Vastra in the TV series), and is available to buy now, priced £25.00. Thanks to BBC Audio we have **FIVE** copies to give away to readers who are able to answer the following question:

What giant creatures did the Third Doctor face in his final television adventure?

- A Spiders
- B Lizards
- C Ponies

Phone* **09011 542 223** to enter (51p per call), or post your entry to the address below, starting with: "ALL PRAISE TO THE GREAT ONE!"

A DEADLY THREAT. A WEB OF DECEIT.
BBC
DOCTOR WHO
THE CRAWLING TERROR
Mike Tucker
READ BY NEVE McINTOSH

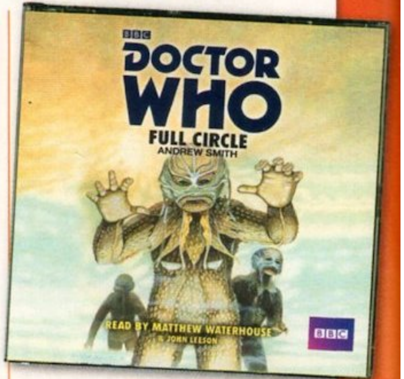
WIN! FULL CIRCLE CD!

BBC Audio's range of talking books of classic *Doctor Who* novels from the Target Books range continues with *Full Circle*, based on the 1980 TV story. It features the Fourth Doctor, Romana, K9 and Adric, and is adapted by the story's original TV writer, Andrew Smith.

The Doctor, Romana and K9 are heading for Gallifrey when they lose control of the TARDIS – and land not on Gallifrey, but on Alzarius. Mistfall is approaching, when Marshmen emerge from the swamps, leaving a trail of death and destruction in their wake. As the Alzarians return to the Starliner, will the Doctor be able to save all their lives and unravel the secret of Mistfall and the Marshmen?

Matthew Waterhouse, who played Adric in the TV series, reads this unabridged novelisation, first published by Target Books in 1982.

Full Circle is available to buy this month, priced £20.00 and thanks to the publishers we have **FIVE** copies to give away to readers who can answer the following question:



For what skill was Adric awarded with a gold star?

- A Mathematical excellence
- B Geographical competence
- C Sartorial ambivalence

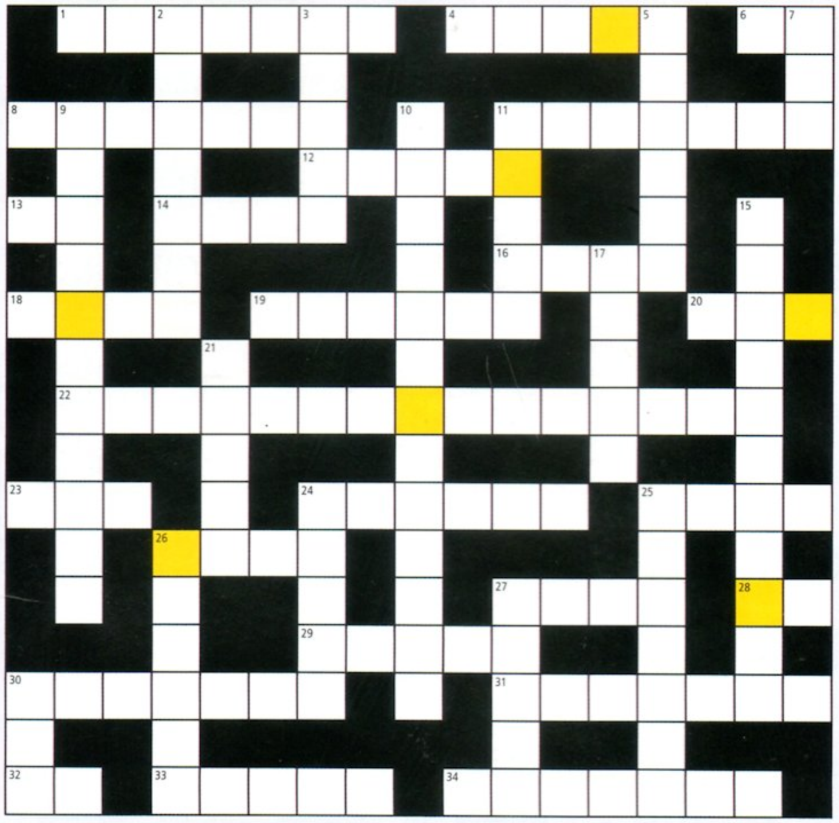
Phone* **09011 542 224** to enter (51p per call), or post your entry to the address below, starting with this: "TELL DEXETER, WE'VE COME FULL CIRCLE!"

HOW TO ENTER

***BY PHONE:** Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 8 January 2015 and close at midnight on Wednesday 4 February 2015. Service Provider: Spoke, 0333 202 3390 **BY POST:** Send to **Doctor Who Magazine** 482, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 7 February 2015. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

Crossword

Do you know your Sycorax from your Stigorax? Then why not pit your wits against this puzzle?



WIN!

BLU-RAYS AND DVDS OF LAST CHRISTMAS!

Last Christmas, the 2014 *Doctor Who* Christmas Special starring Peter Capaldi, Jenna Coleman and Nick Frost, is released on Blu-ray and DVD this month. The Twelfth Doctor's first Christmas sees the Doctor and Clara trapped on an Arctic base under attack from terrifying creatures – so who do they call on for help? Santa Claus, of course!

Doctor Who: Last Christmas is released on 26 January, priced £15.99 for the Blu-ray and £12.99 for the DVD. Thanks to BBC Worldwide we have **FIVE** Blu-rays and **FIVE** DVDs to give away to the readers who can complete the prize crossword and rearrange the letters in the yellow squares to form an enemy of the Fifth Doctor.

BBC
DOCTOR WHO
LAST CHRISTMAS

Phone* **09011 542 232** (for the Blu-ray) or **09011 542 225** (for the DVD) (both numbers are 51p per call). Or you can post your answer to the address on the opposite page, starting with either: "MAGIC CARROTS!" for the Blu-ray or "NOBODY LIKES THE TANGERINES" for the DVD.

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 8 January and close at midnight on Wednesday 4 February 2015. Service Provider: Spoke, 0333 202 3390. For full terms and conditions see opposite page. Postal entries must reach us by 7 February 2015.

ACROSS

1 ___ ___ of Hvergelmir (3,4)
4 (and 25 Across) One of Robin's Merry Men (5,4)
6 A companion of the Doctor (2)
8 (and 7 Down) Spacestation in orbit around Solos (7,3)
11 (and 26 Down) Writer and director (7,6)
12 One half of Sparrow and Nightingale? (5)
13 Production code of *The Web Planet* (1,1)
14 Grace was upset to discover her boyfriend had taken this from her flat (4)
16 William ____ - writer (4)
18 A city invaded by the Doctor! (4)
19 The Kangs noted that Mel didn't have one (6)
20 A companion of the Doctor (3)
22 The weed creature (4,4,3,4)
23 Condo's contribution to the Morbius 'monster' (3)
24 What the fake King John called The Doctor, Tegan and Turlough (6)
25 See 4 Across
26 The Second and Third Doctors imagined one into existence when imprisoned in Omega's domain (4)
27 Death, Third or Waiting ____ (4)
28 Production code of *The Krotons* (1,1)
29 The forest where Lorna Bucket came from (5)
30 How the Spiders of Metebelis III described their slaves (3,4)
31 Lady Peinforte's servant (7)
32 One of the people trapped on the Motorway. She was killed by the Macra (2)
33 A member of UNIT (5)
34 Deadbeat's alter ego (7)

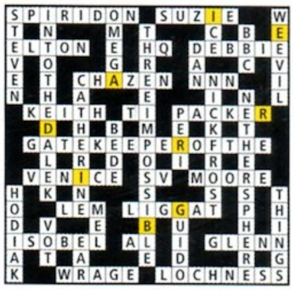
DOWN

2 Where the Draconian prince questioned the Doctor and Jo (7)
3 A companion of the Doctor (5)
5 Devil's End's local doctor (6)
7 See 8 Across
9 The Dream Crabs (11)
10 A question the Doctor asked the Foretold (3,3,2,5)
11 Martha or Rose (5)
15 Alternative title given to one of the Target novelisations (3,5,3)
17 They were sold on New Earth in patches (5)
21 The Doctor, Jack and Rose visited here before being abducted by the Controller of the Game Station (5)
24 Vraxoin or Bliss, for example (5)
25 TARDIS (3,4)
26 See 11 Across
27 Servants of the Animus (5)
30 Stable boy at Jacon Kewper's inn (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION

PRIZE CROSSWORD



CRYPTIC MINI CROSSWORD

1 Sharp
2 Agyeman
3 Dicks
4 Jones
5 Coleman
6 Hines

LAST ISSUE'S PRIZE WORD: BRIGADIER

CORRECTION: Issue 481's Prize Word was incorrect last issue, the correct answer is 'TETRAP'.

WOTCHA!

The page that will burst your brain with noise.

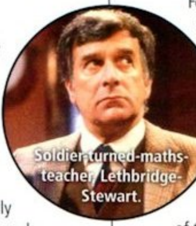
BY THE WATCHER

A History of Doctor Who in 100 Objects...

#53

VARGA'S IMPLANTS

It's an odd story, *The Ice Warriors*. It gets even odder if you try to imagine watching it back in 1967, unencumbered by any subsequent familiarity with a monster that would go on to become a fan favourite. "It looks like a Viking warrior – look at the helmet," exclaims Jamie, peering at the alien Varga in his block of ice. So far, so good (although Varga's headpiece, with its obvious resemblance to the famous helmet from the Sutton Hoo ship burial, actually looks more Anglo-Saxon than Viking) – but from hereon in, things start going a bit peculiar. Scripted references to "the kind of armour he's got on" are clearly and unambiguously referring not to crocodilian scales, but to further Viking-style garb which post-dates the era of "primitive cavemen" during which Varga was frozen in the ice (quite where this prehistoric glacier has been hiding itself during the millennia between Britain's last Ice Age and the setting of *The Ice Warriors* is a further mystery, but let's stay focused). Not even the Doctor remarks on the reptilian skin. The only unusual feature he spots is an "electronic connection" unseen by anyone else, least of all the viewers at home. Even after Varga is defrosted, everyone persists in referring to him as a "warrior" or a "giant", with the occasional "creature" tentatively thrown in during later episodes. It becomes quite distracting that at no point does anyone see fit to remark that Varga is not in fact a tall Scandinavian with a couple of diodes stuck to his head, but a flipping great scaly green space monster with Lego hands.



Soldier-turned-maths-teacher, Lethbridge-Stewart.

The explanation is on record, and is wholly prosaic. Faced with a script whose Martians were described as essentially humanoid with a few electronic implants, producer Innes Lloyd sensibly decided that this was far too similar to the Cybermen, and imposed a late and radical change of design which caught the cast and crew on the hop – including guest star Bernard Bresslaw, who had reasonably assumed that he would be playing some sort of Kirk Douglas type with furs and a beard.

Bernard Bresslaw didn't realise he'd signed up for this!

This hasty reinvention, so endearingly at odds with the script, resulted in the most unlikely of concepts: a race of reptiles who thrive in sub-zero temperatures and are defeated by sun lamps. But then, *Doctor Who* is littered with the reverberations of such last-minute rethinks, some more cunningly concealed than others. Only a few months before *The Ice Warriors*, the same producer decreed that the giant insects in *The Macra Terror* be reimagined as giant crabs, this time to avoid comparisons with the Zarbi – and on this occasion too, the script failed to catch up: "The colony is in the hands of grotesque insects!" declares the Pilot, in one of five on-screen descriptions of the Macra as insects. The word 'crab' appears only twice.

For the enquiring fan there's much pleasure to be had in spotting tell-tale traces of an earlier draft, incompletely eradicated from the final version. Usually it's no more than a throwaway line here or there, like *State of Decay*'s never-explained reference to 'the wasting' – but occasionally, the bottom layer of the palimpsest continues to clear its throat throughout the entire story. Step forward *Mawdryn Undead*, in which the Brigadier's unexpected career move from soldier to schoolmaster makes altogether more sense when you discover that the story was conceived with Ian Chesterton in mind. And take another look at *State of Decay*: I'm willing to bet that in the long-lost original version, written three years earlier for the Doctor and Leela, the vampires' 'chosen one' was the rebellious peasant boy Karl who, in the finished serial, is unceremoniously dumped after the opening scene so that Adric can be parachuted into his place, necessitating the slightly clumsy insertion of a second 'selection' scene ("So soon? It's against all custom!" protests someone, almost convincingly).

But when it comes to sheer impact on *Doctor Who*'s posterity, among all these and many more such entertaining peculiarities, there's little to rival that eleventh-hour redesign of the Ice Warriors back in 1967, when a functionally understandable but diegetically illogical decision became midwife to one of the show's most enduring and best-loved monsters.

IN A NUTSHELL: Varga's implants: not to be confused with Vaaga plants.

DISNEY TOP TEN

- MARA POPPINS
- LEELA & STITCH
- THE MOXX AND THE HOUND
- THE LITTLE MERGRAVE
- PETE'S DRACONIAN
- DUM BOE
- ONE HUNDRED AND ONE CELATIONS
- THE SSORG IN THE STONE
- BEAUTY AND THE BEAST OF FANG ROCK
- ONE OF OUR DYNOTROPES IS MISSING

THE Six Faces OF DELUSION

For every nutty idea that makes it to the screen, a dozen nuttier ones are scrunched up and tossed in the bin. Which five of these were genuinely drafted, and which one is genuinely daft?

Answer revealed at the bottom of the page.

1 In the original storyline of *The Chase*, the travellers arrive in an African jungle, where Barbara is abducted by Tarzan while the Daleks face a charging rhino.

2 An early draft of *The Claws of Axos* begins with a giant human skull appearing in London's Hyde Park.

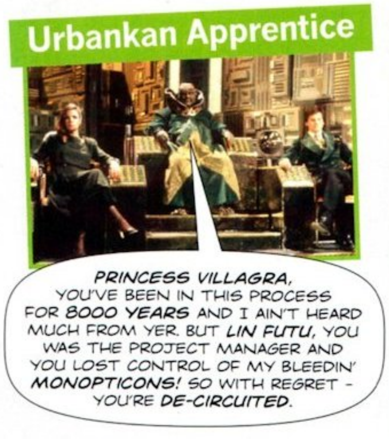
3 In the original script of *Revenge of the Cybermen*, the Doctor meets some starving Welsh miners who are quarrelling over who gets to eat the choicest portion of a slug.

4 In the original storyline of *The Android Invasion*, the Doctor rather drastically repels the Kraal fleet by creating a permanent radioactive barrier around the Earth.

5 An early draft of *The Hand of Fear* ends with the Brigadier blasting into space and dying heroically by crashing his rocket into an alien spaceship.

6 In the original storyline of *The Creature from the Pit*, K9 defeats the Wolfweeds by spraying them with weedkiller.

Urbankan Apprentice



PRINCESS VILLAGRA, YOU'VE BEEN IN THIS PROCESS FOR 8000 YEARS AND I AIN'T HEARD MUCH FROM YER. BUT LIN FUTU, YOU WAS THE PROJECT MANAGER AND YOU LOST CONTROL OF MY BLEEDIN' MONOPTICONS! SO WITH REGRET - YOU'RE DE-CIRCUITED.

SUPPORTING ARTIST of the month

As if *The Ice Warriors* weren't already rich with wonders, this month we linger at Britannicus Base to pay tribute to one of the giants in our field. Next time you watch the opening episode, keep your eye on the technician wearing the Perspex headgear, the gormless expression, and the swirly onesie with the "black cycling shorts" look. This fellow is straight from the French & Saunders school of outrageous upstaging. He first grabs our attention at around 3:45 when, with devastating precision, he silently plants himself centre-screen between the principals and then, when Miss Garrett has the temerity to step forward and mask him, blatantly repositions himself to favour the camera. Now whizz forward to 10:25 and fix your attention on him throughout the scene where the Doctor enters the control room. First we have some magnificent finger-licking-and-pointing acting, and then... what on earth is he up to? By the looks of it, some sort of magic trick he's learned from a Wallarian wrestler, although his technique is less Great Vorg and more Tommy Cooper. He's last spotted wheeling the back end of Varga's gurney, and then, alas, he vanishes from the story, never to be seen again. Some stars are destined to shine briefly, but oh, so brightly. Sir, we salute you.

ANSWERS: It's Alan-a-Dale from *Robot of Sherwood* on the Time-Space Visualiser. **The Six Faces of Delusion:** Tragically, number 1 is a complete fabrication. Even more tragically, the other five are all true.

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